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ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES

An Illustrated Monthly Magazine

PUBLISHED BY

THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON

AFFILIATED WITH

THE ARCHAEOLOGICAL INSTITUTE
OF AMERICA

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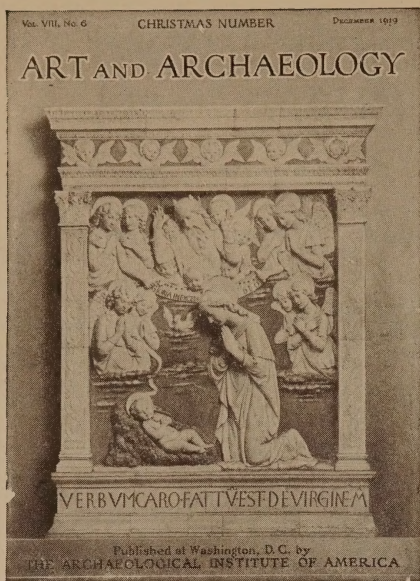
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To

*May I present to you, with
the Season's Compliments, the
Christmas Number, and a 1925
Subscription to ART and
ARCHAEOLOGY?*

Sincerely,

ANNOUNCEMENT

The Christmas Holiday Number of ART AND ARCHAEOLOGY will be ready for distribution December 15, and will contain a variety of articles of especial interest for the holiday season, profusely illustrated in doubletone. Among these are the following:

Howard Crosby Butler

By E. Baldwin Smith

America in Ancient Rome

By Grant Showerman

A Pilgrimage to Petra

By James A. Kelso

Excavations at Carthage, 1924

By Count Byron Khun de Prorok

Artistic Development of Washington

By Hon. J. J. Jusserand, the French
Ambassador

Interesting Features for 1925:

1. While the Editor was in Europe last summer he arranged for various articles on "The Paleolithic Capital of the Old World" at Les Eyzies, Dordogne; the Gallo-Roman Cities of Southern France, Carcassonne, Nîmes, Arles, etc.

2. Art and Archaeology of Roumania.

3. Archaeological Sites and Excavations in Mexico.

4. Recent Excavations in North Africa, Asia Minor, Egypt, and Greece.

5. Baltimore and San Diego as Art Centers, in the series on American Art Centers.

ART AND ARCHAEOLOGY is primarily indebted to its regular readers for the increase of its circulation, and heartily requests you to remember the magazine when you make up your list of Christmas presents. Christmas cards mailed from this office with the Christmas number. Gift subscriptions, \$5.00 for one, \$8.00 for two.

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THE ARCHAEOLOGICAL SOCIETY of Washington was organized as the Washington Society of the Archaeological Institute of America in April, 1902, and was incorporated January 18, 1921. It is first in point of membership of all the Affiliated Societies of the Institute, and has participated largely in all its scientific and educational activities, contributing an aggregate of over \$100,000 in the 22 years of its history. The objects of the Society are "to advance archaeological study and research; to promote the increase and diffusion of knowledge in the fields of archaeology, history and the arts; and to contribute to the higher culture of the country by encouraging every form of archaeological, historical and artistic endeavor." It contributed to the American Expedition to Cyrene in 1910-11, and during 1919 conducted the Mallory Southwest Expedition in New Mexico. The Annual Meeting of the Society is held in November, and six regular meetings at the homes of members are held from November to April, when illustrated lectures are given by specialists in the various fields of archaeology and art. To conduct the affairs of the popular illustrated magazine, ART AND ARCHAEOLOGY, committed to it by the Institute, the Society has organized a subsidiary corporation known as the

ART AND ARCHAEOLOGY PRESS,

capitalized at \$50,000.

Members are classified as Life, \$200; Sustaining, \$15, Annual, \$10, and Associate, \$5 per annum, subscription to ART AND ARCHAEOLOGY being included in the annual fee. All who are interested in the work of the Society or the magazine are requested to communicate with the Secretary, The Octagon Annex, 521 18th Street, Washington, D. C.

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"THE TEMPEST," OR "ADRASTUS AND HYSIPYLE."

By Giorgione. Giovannelli Palace, Venice.

Nominally an illustration of the Greek legend how King Adrastus found Queen Hypsipyle disguised as a nurse (after she had been driven out of Lemnos by a conspiracy), this picture is famous as the first expression in art of a stormy landscape. It is a supreme example of Giorgione's skill in pattern building. Note how beautifully the broken columns, almost in the center of the foreground, balance not only the figure of the Queen, but also the tall buildings beyond the bridge.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

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GIORGIONE

By GEORGE B. ROSE

THERE are few to whom the world owes a greater debt than to Giorgio Barbarelli of Castelfranco.

The Declaration of Independence assures us that one of man's inalienable rights is the pursuit of happiness. Fortunately, the paths to that goal of our desires are many; but none is surer than the enjoyment of art. As Schopenhauer long since observed, the pleasures that art brings are among the few that have no painful reaction.

When we see a work of art we feel a thrill of purest happiness, varying in its intensity with our sensitiveness to beauty. For the true art-lover, the sight of a perfect work of art brings a deep and passionate delight; and when we have to withdraw our eyes from the object of our admiration, we do not feel dejected at the parting, but as long as we live we are the richer, the stronger, the happier, because of that entrancing thrill.

There are many forms of art that can give us this life-enhancing experience; but on the whole I think that none of them brings so keen a joy to so many hearts as the type of painting that originated with Giorgione and died only with the Venetian school.

The world at large has found it the most satisfying of artistic manifestations. It is not so sublime as the Elgin Marbles or the Venus of Melos. It has not the absolute perfection of form of the Venus of Cyrene. But what it lacks in faultless lines it more than makes up in splendor of color and in human sentiment.

Of Giorgione we know very little. We know that he was born about the year 1477 at Castelfranco, a quiet little city in the midst of the rich Venetian plain, where from earliest childhood he lived amongst the splendid vegetation which he loved to transfer to his glowing canvas, and amongst a well-nourished, handsome race sprung from a union of



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MADONNA, WITH SS. ANTHONY AND ROCH. By Giorgione. Prado, Madrid.

the Italians with fair-haired large-limbed Teutonic invaders from the North, who ruled the land for so many centuries.

We know that he came to Venice to study painting with Giovanni Bellini, foremost of Venetian masters of the time, in whose studio Titian and most of his distinguished contemporaries received their training.

We know that he revolutionized the art of painting, so that all his associates became his pupils, whether they would or no, and that even his master, already a very old man, submitted to his influence, and changed his own style for a richer, a more human, a more splendid method.

We know that on account of his large size and the amiable disposition that so often goes with great bodily strength, he received the nick-name of Giorgione, "Big George," and like Christ and Alexander the Great, passed away in the year 1510, at the age of thirty-three, leaving an immortal heritage.

This we know, and little more, save that he and Titian wasted many precious days of their glorious youth in covering the outer walls of the Fondaco dei Tedeschi, where the German merchants gathered to buy and sell, with frescoes destined soon to perish beneath the inclemency of the weather; that he was proficient in music, and on account of his singing, his skill with the lute and



Collection Hanfstaengl, Munich.

SLEEPING VENUS. By Giorgione. Dresden Gallery.

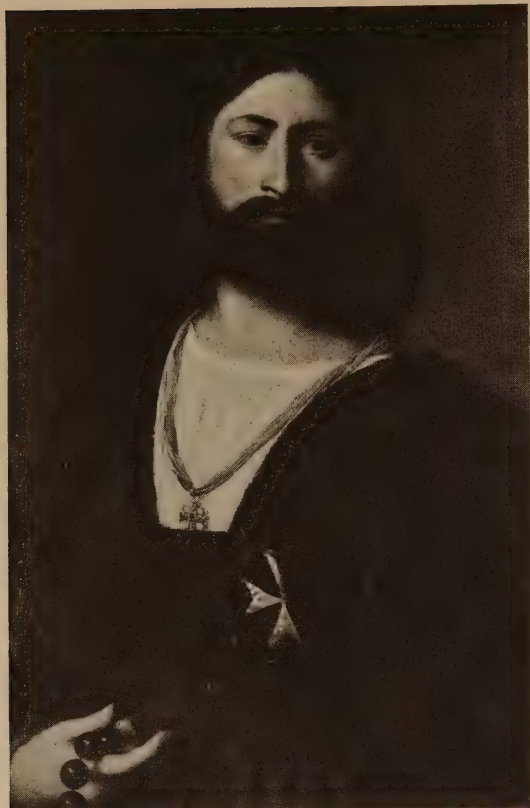
his social qualities, he was a general favorite. We do not even know that he was entitled to the surname of Barbarelli, which first appears in the pages of Ridolfi, more than a hundred years after his death. Probably there was little to know—the joyous life of a young man of great physical strength and prodigious talents, the idol of his comrades, sweeping triumphantly on through days of splendid toil and nights of passionate love to an untimely grave.

But while we know so little of the life of Giorgione, of his soul he has left a record that can never die. It is the glad soul of Greece, the soul that breathes in the songs of Sappho and Anacreon, above all, with honeyed sweetness in the magic pages of *Daphnis and Chloe* and Theocritus. It is the bright pagan soul which revels in the beauties of nature and of the human form, and

finds its highest satisfaction in poetry and love.

Against this spirit of earthly joy the Church throughout the Middle Ages waged a relentless and, on the whole, a successful war. The world, the flesh and the devil were equally anathematized. This beautiful world, which God gave us for our joy, was looked upon as the abode of sin, a haunt of evil spirits; and the pleasures which it offers in so rich a measure were despised as temptations of the Fiend. The flesh of youth, so exquisitely devised for rapture, as for pain, so lovely in its satiny sheen and supple grace, was deemed fit only for fasting and scourging until its seductive charms should be worn away. It was a most important and in some ways a most glorious epoch, when in the darkness great movements were going forward,

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KNIGHT OF MALTA, by Giorgione. Uffizi, Florence.

and when the earth was in travail to bring forth our modern world. But it was a sad time in which to live. Every feudal lord was at strife with his neighbor, and all cowered in abject terror of the wrath to come. Of all the ages of mankind it was that in which fear was most rampant. Ghosts haunted the houses; hobgoblins filled the woods with horror, and every pulpit resounded with threats of eternal wrath. So great was the fear that men's nerves were on edge, and though they fought all the time, they fought with little courage. In the World War we saw our young men fight day after day, week after week, month after month, confronting weapons infinitely more powerful, dangers infinitely greater

than any known to the Middle Ages, and with no inclination to yield to panic. But in those evil times, no battle lasted more than a few hours. Crécy and Agincourt and the other great battles that sealed the fate of kingdoms were over in less than half a day. The slaughter was prodigious, but it was not in the combat; it was in the rout. Every man knew that his back was almost unprotected, and that if he turned it to the enemy, death would be his portion; yet after a few hours of struggle, one side or the other broke and fled, only to be mowed down by their pursuing foes.

There is no greater enemy to happiness than fear. No man can be happy if he is afraid; and probably there has been no period of equal duration when men suffered so much from terror as during the Middle Ages. Men were in constant fear of personal violence; for petty wars were incessant, and every highroad was infested with robbers. They lived in terror of supernatural beings, of goblins and gnomes, of ghosts and devils. The black death and other maladies ranged unchecked through the land, carrying dread before them and leaving misery behind. Above all, every man was haunted by fear of the frightful pains of Purgatory and the endless agony of Hell, which were incessantly thundered into his ears. Life in the Middle Ages was a long nightmare; and if, like the troubadours of Provence, any shook off the abiding terror, and sang of earthly love and human joys, a crusade was proclaimed for their destruction, and their rebellion against ecclesiastical despotism was wiped out in blood.

It is true that when the Middle Ages were drawing to a close, the gentle heart of St. Francis of Assisi was opened to the beauty of the world and man's

ART AND ARCHAEOLOGY

kinship with all animated nature. His immortal hymn is one of the sweetest and purest creations of the human mind; but even in his day its broad sympathy was little understood.

The Renaissance was verily what its name implies, a new birth. The glorious literature of Greece was rediscovered, and as men read the philosophy of Plato, the shackles of fear fell from their limbs, the dark clouds of superstition passed from before their eyes. Those who taught the new learning were justly termed humanists; for they turned from the cruel theology of the Middle Ages to the proper relations of man to man.

But while literature promptly reflected the new spirit, art was slow to understand its message. At Florence, the chief seat of Greek culture, Piero di Cosimo and Botticelli strove to interpret the soul of Greece; but Piero is only a child, to whom the Grecian myths were merely quaint fairy tales, while Botticelli, with all his genius, is truly pathetic in his ineffectual efforts to comprehend "the glory that was Greece." In Mantegna the stern soul of all-conquering Rome found a worthy interpreter; but Grecian beauty, sweetness and charm, the Hellenic joy in life were not for him.

GIORGIONE AND THE HELLENIC SPIRIT

The first artist to seize the Hellenic spirit in its adoration of sensuous beauty was Giorgione, and he grasped it so well that no one since has equaled his presentation. Perhaps in Greek painting there were scenes as full of romance, of poetry, of joy in the charms of womanhood; but in the sterner medium of sculpture, in which, alone, Hellenic art has come down to us, there is nothing that is so alluring.



Collection Hanfstaengl, Munich.

PORTRAIT OF A YOUNG MAN, by Giorgione. Kaiser Friedrich Museum, Berlin. Here, according to the great Italian art critic Morelli, "We have one of those rare portraits such as only Giorgione, and occasionally, Titian, were capable of producing, highly suggestive, and exercising over the spectator an irresistible fascination."

BEAUTY OF WOMAN

As with all wholesome and genuine men, it is the beauty of woman's face and form that chiefly appeals to Giorgione. In such masterpieces as the *Tempest* of the Giovannelli Palace at Venice and the *Fête Champêtre* of the Louvre, the female forms are presented in their voluptuous nudity while the men are clothed in the richly colored garments of the time; and his masterpiece, the *Sleeping Venus* at



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"THE MADONNA ENTHRONED WITH SS. LIBERALE AND FRANCIS."

By Giorgione. Cathedral Castelfranco, Italy.

This, according to Ruskin, is "one of the two most perfect pictures in existence; alone in the world as an imaginative representation of Christianity, with a monk and a soldier on either side." Giorgione was only twenty-seven years of age when he painted this picture, which proves how early his astounding genius developed.

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Dresden, the most beautiful picture ever inspired by the pagan ideal, presents a woman's face and form of ideal perfection, rendered with an unexampled mastery. The unclothed masculine figure has slight attractions for Giorgione, and appears in no unquestioned work from his brush. When he paints a man, as in the monk that plays the harpsichord in the *Concert* of the Pitti Palace, it is the expression that concerns him chiefly. In all the range of art it is doubtful whether there is a face that is so inspired as the countenance of this monk. The very soul of music is in his transfigured lineaments and speaking eyes. And Giorgione so loved the beautiful, that all his men are handsome, some of them of a surpassing beauty.

Giorgione embodied the true soul of Greece because with him, as with Correggio, it was his own. Botticelli and Piero di Cosimo failed, because, with souls still purely medieval, they undertook to recreate an alien world of which they had only read in books. It is not likely that Giorgione had the least idea that he was returning to the Grecian spirit. He painted just as he felt; he portrayed the world just as he saw it, sensuous, but wholesome, and with a splendid and poetic beauty whose charm can never die.

He was a great painter of portraits. He had not the remorseless realism of Velasquez nor the profound insight of Rembrandt. As Van Dyke lent to all of his sitters something of his own aristocratic elegance and distinction, so Giorgione lent to all of his something of his own refinement, poetry and romance. As to all painters who flatter their patrons, popularity came to him readily, so that he appears to have been entrusted with important commissions at an early age. So beautifully are his

portraits painted, so rich and harmonious are their tones, that they fulfil the great function of art in giving aesthetic pleasure and in being precious in themselves, regardless of any question of likeness.

CHARMS OF NATURE

Not only was Giorgione the first to reveal to us the full beauty of woman in her richest development; it was he who first opened our eyes to the charms of nature in her luscious moods.

In one aspect of nature, some of his predecessors and contemporaries grasped her better even than he, and that was in the sense of space.

Until Leonardo arose, with his vast and all-seeing intellect that let nothing go unchallenged, and Giorgione, with his return to the glad pagan spirit, art was but the handmaid of religion, and the artist perforce must paint as priest or monk required. Many are the tales of monastic immorality that Boccaccio and his imitators offer for our delectation; but there is one thing that convinces me that the monks were not so depraved as they are represented, that all of them had not, as Masuccio says, renounced hunger and thirst and toil for the love of God; and that thing is that their monasteries are nearly all located on lofty eminences, with a far-reaching, soul-expanding view. It is hard to believe that they would make the long, painful climb to these heights if they were the sordid, sensual creatures that Boccaccio portrays. Nothing so lifts the soul as an extended prospect, and the men who chose such places for their dwellings were not all of dross.

Having so intense a feeling for the sense of space and willing to make such sacrifices of personal comfort for its gratification, the monks naturally wished their pictures to reflect this



THE TRIAL OF MOSES.
By Giorgione. Uffizi, Florence.

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ART AND ARCHAEOLOGY

quality; and so from early times there is in the primitives, not only in Italy but in the North as well, many a picture whose background speaks of limitless distances; and no artists excel Perugino and Francia in presenting landscapes with a perspective that stretches away into infinity.

Giorgione never developed this quality so highly, partly because his life was passed in a flat plain where such far-reaching views were impossible, partly because little of his labor was done for monks. But in depicting the luscious charms of a rich verdant landscape where the trees are full of sap and the leaves of intensest green, he still remains unrivaled. His landscapes are the ideal setting for the full-blooded, splendid beings with which he peoples them.

Modern landscape begins with Giorgione. Many of the landscapes of his predecessors are very beautiful, but they are artificial and imaginary. His appear, indeed, to have been built up in the studio, with romantic scenes of rocks and trees and flowing water; but they are the result of a careful observation of natural phenomena, and are as true as they are beautiful.

He is the most pagan of painters and the most delightful. Sensuous he is, but he is never gross. He loves the radiant beauty of youthful flesh with a passionate love; but his adoration is full of poetry. Indeed, there are no pictures that are more poetical. They are symphonies in color, in rhythmic lines, in lyric sentiment. To find a proper interpretation of them we must turn back to Theocritus and *Daphnis and Chloe*, or else forward to Marlow's *Hero and Leander* and Shakespeare's *Venus and Adonis*.

I confess that I have scant sympathy with the school of destructive art

criticism, which insists that all the works of the masters have perished while all the works of their pupils have survived. It seems contrary to every law of probability. The works of the masters were things of great beauty and of considerable cost. Such things would be carefully guarded, and handed down from generation to generation as precious heirlooms. The works of the pupils were less beautiful, less valuable; and by every law of human nature they would have been kept with less watchfulness.

With Giorgione the likelihood that his pictures were preserved is peculiarly strong. They are characterized by a ravishing beauty of a type that has never lost favor in men's eyes. For a century or more Velasquez was almost forgotten, yet practically all his pictures have come down to us in good condition. For hundreds of years the works of the primitives were looked upon as ugly and useless lumber; yet incredible numbers of them have reached us with their beauty unimpaired. Why should anyone ever have destroyed a picture by Giorgione, or failed to preserve it as a thing of worth? There has never been a time since his death when his pictures have not been highly esteemed. There has never been a time when men have turned away from their radiant beauty. According to all the rules of probability substantially all the works of Giorgione should be in existence today. Yet many critics limit the number of his genuine pictures to four, and there are those who deny him all save the *Castelfranco altarpiece*.

This forces us to inquire how many pictures he painted. Unhappily he had no biographer to chronicle his achievements from day to day; for Vasari's account is perfunctory and



THE JUDGMENT OF SOLOMON.
By Giorgione. Uffizi, Florence.

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based on hearsay. But it seems to me most unlikely that a man could have revolutionized his country's art, or attained the marvelous skill displayed in the *Sleeping Venus* without painting a good many pictures.

Moreover, we know that there is nothing stronger than the joy of creation in a true artist. Of all human achievements it brings man closest to the Deity; for he in his turn becomes a creator. We know that artists usually turn out as many works as their time and strength will permit. Even when there is no demand for their productions, they continue to labor for the mere joy they find in creating; and if their works are eagerly sought for, their activity is redoubled. The fact that nearly all his contemporaries imitated his style is sufficient proof that Giorgione's pictures were popular, and that he had every reason to produce them as fast as was consistent with good workmanship. Raphael lived only four years longer than Giorgione, and he has filled the world with his masterpieces. Why should Giorgione have been less productive? It therefore seems to me that there should be at least fifty pictures from Giorgione's brush in existence today.

But when it comes to identifying all of them, the task is not easy; no doubt it is impossible. Most of the Venetian masters of his time and of the succeeding generation adopted his style and imitated him as closely as they could. The world is full of masterpieces that owe to him their inspiration. They may be by other hands, but without him they would never have existed.

INFLUENCE ON HIS CONTEMPORARIES

It is the spirit of Giorgione that makes Venetian painting the greatest in the world. Take out the works that

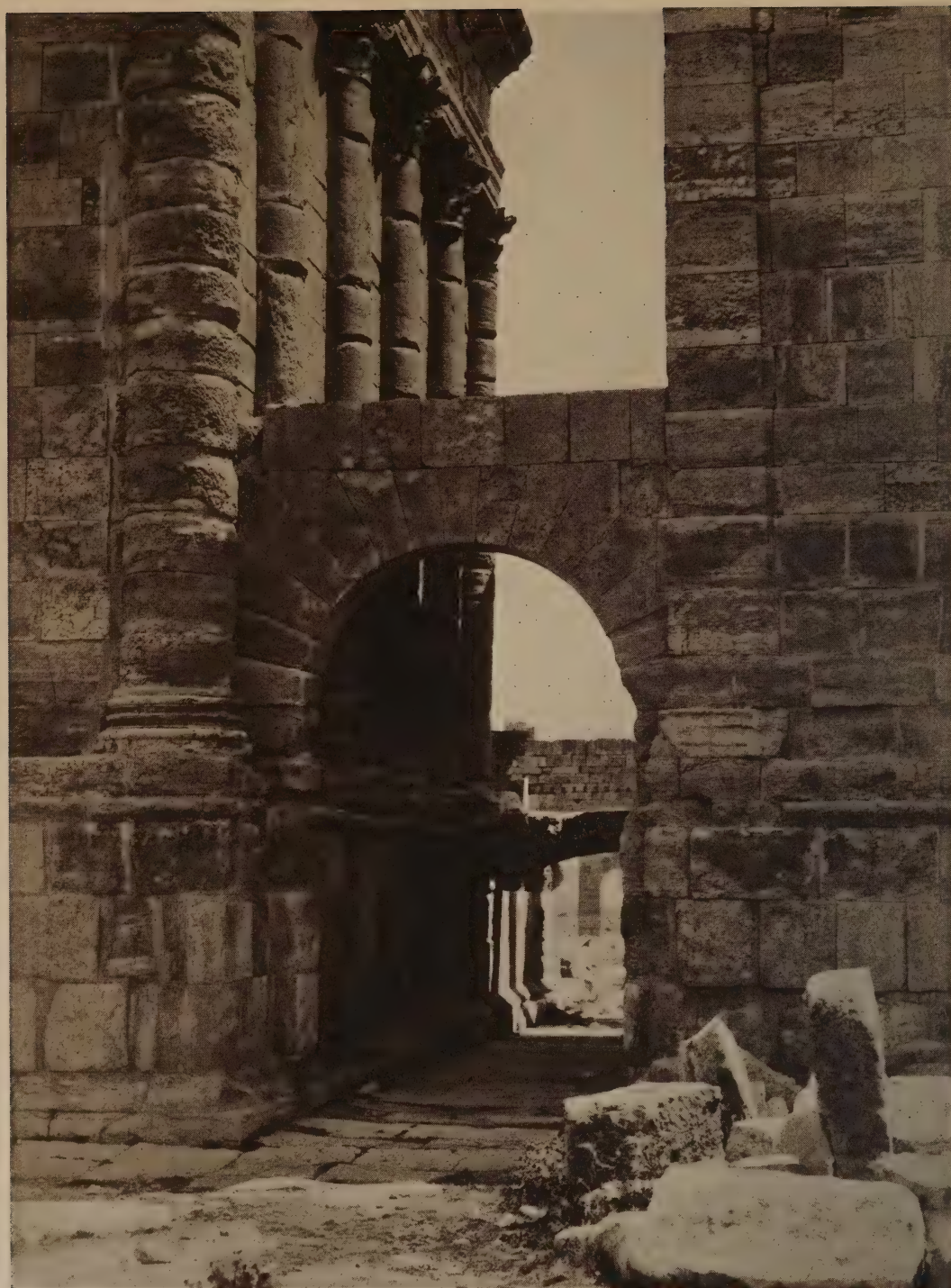
he inspired, and it would still be a notable school; but its magic would have departed. Take from Titian the pictures painted under Giorgione's influence, and we should still have a great master; but the charm that makes us love him would be lost. Take from Tintoretto the beautiful nudes inspired by Giorgione's art, and few would care for his vast black canvases painted at break-neck speed; while without Giorgione, Palma Vecchio, Bonifazio and many a lesser but charming Venetian master would not have painted as they did.

Giorgione's most striking quality is his charm. Charm is hard to define, but we all know what it is. We know people whom we love beyond their merits, whom we love in spite of faults which would otherwise alienate us altogether. We know others possessed of every virtue, yet whom we cannot love, because they have no charm.

Everything in Giorgione's pictures is charming—the deep rich, glowing color; the composition, usually pyramidal and always rhythmic; the forms, not always faultless, but always with lines of alluring grace; the faces, invariably handsome, and rising in the *Sleeping Venus* to an incredible perfection of beauty; the luxurious, verdant landscape, which makes always an ideal setting for the figures; above all, the expressions, which are usually serene, but with an exquisite refinement and a touch of dreamy romance.

There has never been a time when the art of Giorgione has not exerted a powerful influence upon some masters of the brush; and to him we are indebted for a beautiful, sane, wholesome outlook on art and nature that has brought joy and peace to countless hearts.

Little Rock, Arkansas.



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AS WONDERFUL AS THE GLORIES OF BAALBEK AND LUXOR,
TEMPLES OF SBEITLA IN THE SOUTH OF TUNISIA.

AN ARCHAEOLOGICAL EXPEDITION TO THE RUINS OF SOUTHERN TUNISIA AND THE SAHARA

By BYRON KHUN DE PROROK, F.R.G.S.

Co-Director of the Excavations at Carthage.

THE ruined cities of Tunisia form one vast open-air museum, a veritable park of archaeological vestiges perhaps the most unique in the world.

Using the excavation field of Carthage as the central point one can make three to four expeditions, taking in ruins crowning the Atlas and Aures Mountains as far as the distant sands of the Sahara Desert.

The most important trip taken this year was the visit to the South to what we call "the sentinels of the desert," outposts of dead civilizations, in a beautiful land of gold and sand and ruin.

The excavations at Carthage were interrupted for two weeks—a sort of vacation between the ending of the work on the hill of Junon and the beginning of the excavation of the temple of Tanit. The party was composed of ten students from Paris, Rome, Canada and the United States and we also took a moving picture operator and an official photographer.

MAHDIA, EL DJEM, SOUSSE.

The mighty aqueduct of Carthage forms a sort of arrow indicating the way to the golden cities, and golden they appear in the soft African air, made as they are with the beautiful Numidian marble quarried at ancient Shemton. Uthvia (Oudra) is the first stop as we speed toward the sea. It is here that the *Services des Antiquites* started their wonderful collection of mosaics in the Bardo Museum at Tunis.

A few photographs were taken of the dead city, after which we were again speeding through the wild and savage region between the Bon Kornein ("double horned" mountain of Baal) and the Djebel Resseis (the "lead mountain" of the ancients). There is placed the scene of the terrible battle of the Hatchet, the crescendo of horror in Gustave Flaubert's novel of Punic Carthage, Salamambo—the next stop, are the remains of Put-Put, the summer resort of the Carthaginians, and the ruins of Siagu, overlooking the gulf of Hamamet. Of Aphrodisium, "the city of Venus," little remains, but farther on a beautiful mausoleum still stands mysterious and lonely, now only a landmark of Rome.

The automobile roads of today are built over, or next to the Roman roads of antiquity. The massive ruins of a picturesque bridge, and the mile-stones still in place point us the way south.

Hadrumentum (Sousse) is reached in the evening and from the top of the Kasbah one gazes down on a historic city of mediaeval appearance—older than Carthage which had nearly as many vicissitudes. Christian Africa is apparent; here are the vast catacombs uncovered lately—equal to those of Rome, and seeming endlessly entombed in the bowels of the earth—dark and forbidding are these tombs and dwellings reminiscent of the terrible African persecution of Christianity.

At Leptis Parva we see again the trace of Rome and Phoenicia and



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THE AFRICAN COLOSSEUM, THE MIGHTY RUINS OF EL DJEM.

again at Thapsus, the scene of Caesar's mighty victory over Cato and King Juba, 46 B. C.

Our next stop was beneath the fortress walls of Mahdia, where we gazed on the buoy that marks the spot where lies sunk the Greek treasure-galley (see ART AND ARCHAEOLOGY, XVII, 1-2, Jan.-Feb. 1924).

Taking the road again, we now feel the approach of the desert—mournful vistas of undulating arid land with only here and there a palm tree outlined against the sky and every now and then the eternal traces of Rome breaking above the guse and sand.

At Thysdrus (El Djem) one is quite overwhelmed by the grandeur and vastness of the mighty African colosseum—twenty miles away one can see this colossus of the desert outlined

against the pure African sky and in its shadow one feels again the enormous power of the Empire of the Caesars. This ruin seemed to us to equal the Pyramids in its gigantic size and solitude, certainly the most astounding edifice of North Africa and one of its most mysterious.

Over the most perfect roads in the world one can now skirt the seashore stopping only to photograph ancient Thenae—a huge outline of a dead city where the empires of Phoenicia, Greece and Rome have left their marks—its history entirely lost in the night of Time.

Ruspa, Usilla, Taparura, Oungha, Olestrum—shadow cities of the past sleeping in desert sands and with them their archaeological treasures. At Thenae we photographed a gorgeous



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CAMPING IN THE RUINS OF GIGTHIS ON THE BORDERS OF THE SAHARA. BREAKFAST AT CAMP.

staircase made entirely of mosaics of the finest Roman period. A tomb, a temple, a palace, no one knows, for it is a far way to come with pick, axe, and shovel to uncover these lost bits of history.

And now to the island of Djerba sung of by Homer and Virgil—the mysterious and legendary ruins of the isle of the Lotophagi (lotus eaters). The influence of Greece pervades this land, legends and ruins abound. Across the water from this fairy isle stretches the boundless desert, menacing, desolate and awful.

THE SENTINELS OF THE DESERT

We camped in the ruins of Gigthis, golden columns and triumphal arches with their bases hid in silvery sand and

between the graceful silhouettes one could see the opal blue, transparent waters of the Syrtian sea. Surely, one of the fairy dream spots of the world, this sentinel of the desert in a far off world of legend made eloquent by these beautiful stones. Gigthis, Carthaginian, Greek and Roman, an archaeological site of untold possibilities, man's art triumphant in face of the inhospitable desert!

Whilst exploring Gigthis, and the vast site of the ruins of Meninze or the island of Djerba, we were the first to hear of the sponge divers' discovery of a whole sunken city in the gulf of Bon Graza! Between the island and the ruins of Gigthis on the mainland they reported palaces and ruins covered with sea flowers at a depth of sixteen



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CAMPING IN THE SAHARA.

De Prorok Expedition to the ruined cities of the Desert. Left to right Mr. Duff, Oxford University, Mr. Hardin, U. of Cambridge, Major Shorey, F. R. G. S. of McGill, De Prorok, Mr. Barun, Montreal University, Mr. Rey, Ecole Polytechnique, Paris.



Wide World Photos, Copyright New York Times.

AN ARCHAEOLOGICAL WONDER.

Ruins of Sbeitla being excavated and restored by the *Service des Antiquités*.



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THE FINEST THEATRE OF NORTH AFRICA.

DOUGGA—OVERLOOKING THE LAST SPURS OF THE ATLAS MOUNTAINS.

feet. Next year I hope to enlist the help of divers and verify this strange and romantic discovery in a little known spot that is one vast treasure-house of archaeological remains.

From Gigthis we toiled for many a weary hour through sand and cactus to the prehistoric caves of Matamata and Douisat, a wild region, of mountains strangely formed, with villages in the valleys, of troglodytes, people living underground now the same as in the days when mastodons and mammoths walked the earth. There is a great field of prehistoric research in far-off places and we collected on our short stay a number of implements and relics.

The expedition now crossed the Sahara to the Oasis of Tozem and Nefta (ancient Nepta), sunburnt black

but every day more and more enthusiastic about this paradise land of ruins and oases.

After camping a few days in the Sahara we started to visit the region of Tamerza, one of the richest prehistoric sites in Tunisia, after which we passed through the stupendous canyon of Seldja, one of the grandest spectacles of North Africa, comparing in beauty with the Grand Canyon of Arizona. We were unable to reach the ruins of Gamellae, far up in the mountains, for want of mules to take the whole party, so we made our way to the vast site of Thelept, practically unexplored. The whole land now is marked with skeletons of dead cities; even the antique names of many have been lost.



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THE ROMAN VILLA EXCAVATIONS AT CARTHAGE, OVERLOOKING THE GULF OF TUNIS.

At Cillium (Kasserine) the ancient agricultural center of the Roman colonists, we explored an area of a mile and a half of ruins. On every side one sees broken triumphal arches, shattered Byzantine fortresses, aqueducts and mausoleums, and the Vandal and Arab destruction and desolation have dumb witnesses of past agonies at every step.

We next camped in the ruins of Sbeitla, the ancient Suffetula, building a fire in front of the three beautiful temples and reading until late at night the history and legends of the surrounding country. Sbeitla with Dougga are the two wonder cities of Tunisia, both archaeological sites of the richest variety, and situated in surroundings matchless in their natural grandeur and historic charm.

There are few lands that can boast of such a remarkable collection of ruined cities as Tunisia that are only awaiting the excavator's pick to awaken from their coffin of earth the hidden traces of a gigantic past. Carthage, the city of many civilizations and illustrious memories, Dougga and Sbeitla with their incomparable temples, Sousse with its African catacombs, Tebessa with its vast Christian relics, and Gigthis, on the outskirts of the mysterious Sahara, are the wonder spots of archaeological richness deserving the visits of all men who can feel not only their scientific attraction but also the romance and spell of antiquity that has clothed these martyred silhouettes of dead glories with the magic past of legend, art and romance.

Carthage, Tunisia.

SURGERY OF THE ANCIENT INHABITANTS OF THE AMERICAS

By LEONARD FREEMAN, M.D.

WHEN Pizarro entered Peru, some four hundred years ago, and wrecked its advanced civilization, he had much to say regarding its treasures, its architecture, and its remarkable government, but very little about its surgery, which was characteristic of these old Spaniards, to whom gold appealed always more strongly than science. This is the more to be regretted, because there were surgeons of ability in those times, about whom we might have been told much of interest had only the conquistadors been as enthusiastic about curing as they were about killing.

Although other forms of surgery were not neglected, it was in operations upon the head that the greatest activity and skill were manifested, as is demonstrated by the fact that between five and six per cent of the skulls exhumed from some of the ancient burying places of Peru and Bolivia show evidences of trephining—a vastly greater proportion than could be found in more modern graveyards.

This remarkable development of head-surgery may be accounted for by the character of the weapons used in warfare. In addition to bows, spears and slings, the Incas used clubs with spiked heads of stone or copper; hence punctured and comminuted fractures were frequent, which led to the development of effective methods of treatment.

TREPHINING

As is well known, trephining was practiced by ancient peoples the world over, even as early as Neolithic times.

It was resorted to not only for therapeutic reasons, but also to obtain amulets to be worn as charms, and sometimes to let evil spirits out or good ones in. Doubtless it often was accomplished after death; but that operations frequently were done upon the living is indicated by the subsequent growth of new bone around the edges of the openings. Especially is this true of skulls from the western coast of South America, which, when taken in conjunction with other things, makes it likely that most of the trephinations of the ancient Incas were done to alleviate the effects of injury or disease. Professor Posnansky, of La Paz, believes that some of these operations were in the nature of “decompressions,” done for the relief of mental conditions due to deformities of the skull, deliberately produced by tight bandaging in infancy, a custom not only of the Incas, but also of the Aztecs and various tribes of North American Indians. But others assert that however grotesque and repulsive the deformities may be, they do not give rise to pathologic symptoms; hence the question remains an open one.

In all other countries the holes in the skull generally were made round or oblong; but in Peru the Incas preferred square openings (Figures 1 and 2), although other forms also are found (Figures 3 and 4).

In the mountains of Peru, Chili and Bolivia, trephining for fractures is still practiced occasionally by native medicine-men. From observation of their methods, as well as other sources of information, the ancient manner of

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FIG. 1. Skull showing square trephine opening.
(U. S. Ethnological Report.)

operating may be inferred: The patient's head was held tightly between the surgeon's knees—the former reclining, the latter sitting. A crucial incision was made in the scalp and a section of bone approximately an inch square removed from the skull. This was done with an instrument made from a piece of flint or hardened copper, with a rough edge, and set in a short wooden handle (Figure 5). It was used by bracing the handle against the chest and rubbing the edge backwards and forwards along the bone, sudden penetration into the brain being prevented by the increasing thickness of the instrument away from its cutting edge. Certainly an effective tool, even though crude. Four grooves were thus made, crossing each other at right angles (Figures 1, 2). When they were sufficiently deep the resulting "button" was pried out of its bed, as evidenced by the thin flakes of bone occasionally found projecting from the edges of the opening. (Figure 2). Sometimes the holes were closed with

plates made from shells and various other substances. Dr. Vigil, of Lima, recently showed me an ancient Peruvian skull in which the trephine-opening was filled with a perfectly-fitting diaphragm of lead. The round trephine openings were sometimes made by drilling a number of small holes in a circle (Figure 6), or by cutting a circular groove around the bone to be removed (Figure 7); but the usual method was by scraping with a stone or copper implement (Figure 8)—a tedious ordeal requiring at least an hour, as has been shown by experimentation.

ANESTHETICS

If no anesthetic was used, one can imagine the sufferings of the unfortunate patient as well as the strain upon the nerves of the operator, and the picture becomes still more vivid when one notes the frequent scratches on the adjacent bone produced by slipping of the implement. It is likely, however,



FIG. 2. Square trephine-opening, showing scratches due to slipping of the instrument. (Museum of Anthropology San Diego, Calif.)



FIG. 3. Illustrating a number of prehistoric operations upon the skull, together with ancient and modern trephining instruments (Museum of Anthropology, San Diego, Calif.).

that they had an anesthetic, obtained from the coca plant, which was reinforced by inebriating doses of *chicha*, a native alcoholic drink. The Pueblo Indians obtained unconsciousness and analgesia by the administration in heroic doses of a compound of stramonium obtained from the jimson weed. The Aztecs also employed stramonium and likewise a hypnotic made from a species of poppy, it being required by law that the latter be given to all sacrificial victims so as to render them unconscious. The North American Indians are said to have had a crude method of producing local anesthesia, by means of tying tightly about the part a strip of cloth or bark impregnated with moistened wood-ashes. After a short time the benumbing effects of the lye coming from the wet ashes rendered a fairly painless operation possible. It may likewise be mentioned that infusions of tobacco and other substances were used to produce relaxation in the handling of fractures, dislocations, etc., and that

the anesthesia of hypnotism was not unknown.

SURGICAL INSTRUMENTS

The knives employed for surgical purposes were of several kinds. Those north of Mexico were usually of flint. The Aztecs and Incas used copper knives of an almost identical shape (Figure 9), while the Aztecs had also a peculiar knife of their own, made by springing flakes from a core of obsidian. (Figure 10). These obsidian knives were so effective that they even shaved with them. They are to be found in great numbers among the prehistoric ruins of Mexico.

In the Museum of Anthropology, Balboa Park, San Diego, are a number of trephined Peruvian skulls which illustrate the method of operating and indicate that the procedure was not confined to fractures, but also was employed for various other conditions, such as tumor of the brain and disease of the frontal sinuses.

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FIG. 4. Skull showing multiple trephine openings. Ante-mortem. (U. S. Ethnological Report.)

One of these specimens has in place a perfectly preserved device which may have been used to control hemorrhage from the scalp. It consists of a long cord wound several times around the base of the skull, just above the ears, and also across the top of the head, from one ear to the other (Figure 11). This is so arranged that by pulling upon a loop in the occipital region the whole contrivance can be cinched up to any desired tightness. The strands of cord passing over the vertex of the skull are inclosed in a roll of cotton covered with gauze, which may represent a surgical dressing, especially as it is discolored with what looks like old blood. An extremely interesting feature of this dressing is the materials of which it is composed, which in texture compare favorably with those found in our hospitals today. The cotton is soft and white, while the gauze is even finer than our own. The remarkable fact that both cotton and gauze were in use then, much as they are now, indicates that these prehistoric

surgeons were not tyros in their profession.

OPERATION FOR BRAIN TUMOR

Another specimen shows that trephining was sometimes done for tumor of the brain. The tumor was as large as a small orange and was situated in the left cerebellar region, as indicated by a marked bulging of the skull at that point (Figure 12). With a little imagination, the history of the case can be read quite clearly from the conditions. Two operations evidently were attempted at separate times, possibly by rival surgeons. The first surgeon tried to trephine behind the left mastoid, but evidently desisted on account of hemorrhage from the lateral sinus. A partially healed groove in the bone indicates this primary operation. Sometime later a second surgeon probably assured the patient that he could improve upon such unskilful treatment, and proceeded to saw out a large square of bone from near the center line, directly over the bulge of the tumor, (Figure 12). Everything went well until he pried out the button, and then the trouble began. It can be seen that a large sinus was torn into, the patient



FIG. 5. Stone and copper instruments used by the Incas in the operation of trephining. (R. L. Moodie, *Surgical Clinics of Chicago*, Vol. 4, No. 1.)



FIG. 6. Illustrating peculiar methods of trephining by the use of drills and by scraping and sawing combined. (Museum of Anthropology, San Diego, Calif.)

in all likelihood bleeding to death "on the table." One is led to these inferences because the remaining little shelves of bone indicate that the button was pried out; the situation of the opening means that the sinus probably was lacerated; and the absence of repair around the edges of the hole shows that the patient did not survive the operation for any length of time.

Another specimen in the collection presents a trephining for disease of the left frontal sinus, done much as it is today (Figure 13). The opening is adequate and must have afforded good drainage.

While most of the ancient trephinings for injury were done at the seat of the fracture, some of the openings are at a distance. It is difficult to avoid the conclusion that these were deliberate "decompressions" for the relief of symptoms only, as probably was also the operation for tumor mentioned above. There is nothing unlikely about this assumption, because among various uncultured peoples, in different ages, trephining for headache, epilepsy, etc.,

has not been uncommon. It should be recognized in this connection, however, that many of the fractures were mere punctures, due to the kind of weapons in use, and may have been removed completely by the operation. Also two or even more simultaneous punctures can account for multiple openings sometimes found in the same skull (Figure 4).

In the Smithsonian Institution is the head of a Peruvian mummy with the dried skin intact. A trephining has been done at the seat of a fracture of the left temporal region. An uncanny feature is that the face shows a marked unilateral paralysis (Figure 14). Is one justified in assuming that the operation was done for the relief of this condition?

It is worthy of note that the operation of trephining in the New World was almost entirely confined to the western coast of South America. Very few skulls with artificial openings have been found in either Central America, Mexico or North America. This seems to support the theory that the Incas

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FIG. 7. Trephining by means of a circular groove, in this instance evidently done to enlarge a previous opening. (Dr. Posnansky, La Paz, Bolivia.)

were of a different origin from the Aztecs and other more northern races, and that they came to Peru directly across the Pacific, by the help of islands, which formerly were more numerous in the eastern part of the ocean than they are now. This is rendered all the more probable when we remember that trephining is common, even today, among the insular inhabitants of the Pacific.

AMPUTATIONS

Although our knowledge of the surgery of the Incas is largely confined to operations upon the skull, it is reasonable to suppose that if this branch was so thoroughly developed, other branches must have received attention also. That this was true is suggested by various things and especially by a vase in the American Museum of Natural History, representing a man who had undergone an

amputation of the leg. He is holding in his hand a sort of cap used to cover and protect the end of the stump (Figure 16). Close inspection seems to show that flaps had been employed in the operation, and if this is correct, it is evidence that good surgical work was not confined to the head alone. Amputations also were done by the Aztecs, always through the continuity of the bones and never through the joints.

THE PREHISTORIC MEDICAL PROFESSION

How interesting it would be to know something about the personal characteristics of these prehistoric members of the American medical profession (Figures 17, 18, 19). It is certain they were men of importance, having much to do with social, religious and political matters as well as medicine—a sort of combination of doctor, priest and ruler, as in many of our own smaller towns where a doctor is often elected mayor.

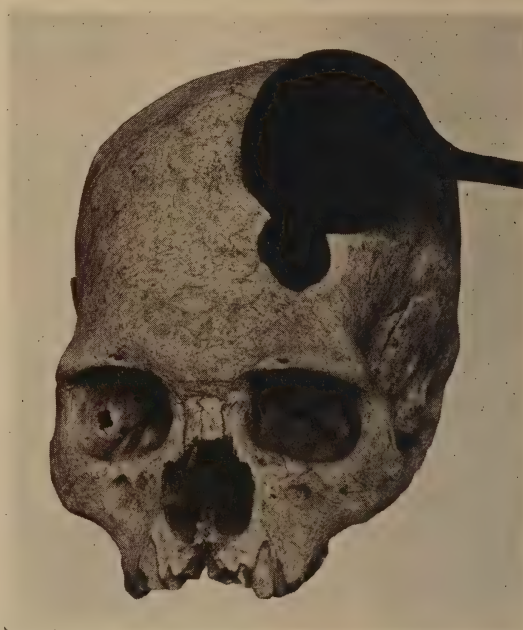


FIG. 8. Trephining by scraping with a special copper implement. (Attention was called to this method by Dr. Posnansky of La Paz.)

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While recognizing that many diseases were due to natural causes, they regarded others as of supernatural origin, due to the casting of spells, the breaking of taboos, or the presence of something in the body, such as an evil spirit, a worm, a stone or an insect. Their attempts to cure these supernatural ailments by supernatural means accounts for their bizarre costumes, rattles, fetishes, weird incantations and eccentric dances; and it should be emphasized that such things make it probable that hypnotism and suggestion played prominent parts in their therapeutic systems.

Among the Pueblos who probably are the descendants of the Cliff dwellers, it was not much easier to become a doctor than it is now. It was often necessary to study for a year or two under several preceptors, whose varied and intricate methods must have been very bewildering, to say the least. And even after graduation, although he was regarded with awe and veneration, the doctor's life was not altogether a happy one; for if he too frequently failed to cure he was apt to be expelled from the profession, or even killed by angry relatives of the deceased. He was



FIG. 9. Copper Knife.



FIG. 10. Showing stone knife with razor-like edge and the core of obsidian from which it was sprung.

obliged to respond to every call, day or night, unless he could catch the messenger and kick him! In compensation for some of his trials, however, if his powers began to wane, he could renew them by rubbing his back against certain "post-graduate stones," one of which is still in existence. Although his compensation usually was prompt and ample, much charity work had to be done, as has always been true in the medical profession of all times.

Recently I have seen one of these ancient doctors. He exists in the form of a well-preserved mummy in the Mormon Museum, in Salt Lake City, and was found in a cliff-dwelling in southeastern Utah (Figure 21). He is known to be a medicine-man because he was surrounded by his professional equipment, consisting of medicine-bags, bunches of feathers and herbs, and various charms and fetishes.

A fascinating thing about him is that he *looks* like a doctor. His head is large, his hair is iron-gray, and he has a good forehead. There is also a scanty gray mustache and a little iron-gray goatee. He has a benevolent smile and a look of intelligence, as becomes a properly constituted physician.

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FIG. 11. Side view of Fig. 9. Compare gauze with that used today. (Museum of Anthropology, San Diego, Calif.)

A certain similarity, suggesting a common origin, existed in the make-up and methods of the medicine-men in different parts of the Americas; many closely related therapeutic measures, some of which will now be considered, being employed in widely distant regions.

THERAPEUTIC MEASURES

Wounds were treated by suture, drainage, irrigation, suction, cauterization, and the application of powders, salves, etc., including saliva. It is said that many marvelous cures were obtained. Apparently nothing was known of asepsis, but many of the solutions and powders employed were at least mildly antiseptic and may have assisted in the process of healing. It is probable that these primitive races exhibited greater resistance to infection than generally is met with today; except among more or less uncivilized peoples, where wounds often heal with amazing rapidity even under the most unfavorable circumstances.

Human hair and, at a later date, horse hair, were used as material for sutures, as were also plant-fibers and threads procured from the fibrillation of dried tendons. Needles were made from thorns, bone, and wood.

Strips of bark, or other material, were utilized for drainage. As in quite modern times, suppuration was thought to be so necessary to proper healing, and so inevitable, that drains were often inserted in fresh wounds with the deliberate purpose of producing it.

The advantages of irrigation were highly appreciated. Wounds were washed, perhaps many times daily, with plain water or with decoctions of basswood, willow, slippery elm, lichens and various herbs. Urine was sometimes used, as it has been the world over, offering the advantage of a warm aseptic, saline fluid. Strangely enough, putrid urine also was employed, as it is today among the native Bolivians, seemingly with good effect! Various alcoholic beverages (chicha, pulka, etc.) were prized as irrigating fluids in Peru and Mexico, sometimes with the addition of a large percentage of common salt. Punctured or complicated wounds



FIG. 12 Trephining for tumor. A marked bulging of the skull can be seen corresponding to a cerebellar tumor. (Museum of Anthropology, San Diego Calif.)

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were sometimes flushed by the aid of a syringe made from a quill or hollow bone and a bladder. The mouth often was substituted for the syringe-bulb. The Pueblos occasionally added to the irrigation a mechanical cleansing with swabs of cotton on sticks.

The cleansing of wounds by sucking out the pus was practiced by all the American Indians, and it is interesting to note that also in modern times this method of treatment has been emphasized (Bier). Instead of using rubber bulbs, as we do now, the prehistoric surgeon employed his mouth, applied directly to the wound or with the interposition of a tube of some kind—disgusting but effective. By concealing objects in the mouth, such as stones or insects, and producing them at the proper psychologic moment, some tangible result of the treatment could be shown.* Even now, in Bolivia, native

* Mr. J. A. Jeancon, the archaeologist, informs me that recently, in Taos, while suffering from a gastric ailment, he permitted a Pueblo medicine-man to "remove" a small black stone from his stomach by means of mouth suction applied to the abdomen.



FIG. 13. Operation for disease of left frontal sinus. (Museum of Anthropology, San Diego, Calif.)

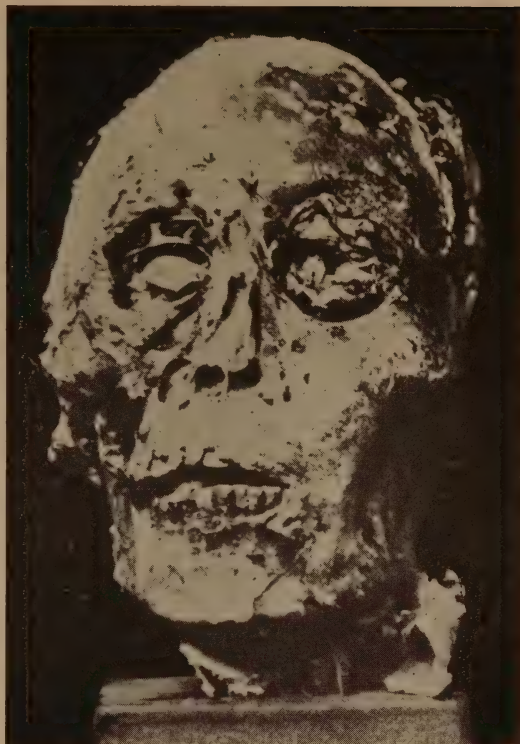


FIG. 14. Head of Peruvian Mummy, showing trephine opening in left temporal region and an apparent right facial paralysis. (U. S. Ethnological Report.)

doctors employ mouth-suction in the treatment of wounds and ulcers, including those due to syphilis!

EXTRACTION OF FOREIGN BODIES

Much attention naturally was given to the extraction of foreign bodies, such as arrow-heads. Some medicine-men, especially among the Pueblos, preferred to accomplish this by patient, long-continued pressure upon the surrounding parts rather than to resort to more direct means. Copper thumb-forceps, remarkably similar in design (Figure 20), have been found in Mexico and Peru. They were used for the extraction of small foreign bodies, superfluous hair, etc.

Powders of various kinds, including piñon-gum and other balsams, char-

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FIG. 15. Lancet is $2\frac{7}{8}$ in. long. End of the handle is wound with llama wool. Point is made of obsidian. Garcilasso de la Vega in "Royal Commentaries" (Book II, Chap. XII) says: "Being laid on the vein with a gentle fillip cuts it with less pain than our ordinary lancets do."

coal, ashes, etc., were used for packing deep wounds and sprinkling on more superficial lesions. One of the most widely used remedies was saliva, either pure or mixed with other things. To think of spitting into a wound is revolting to all our ideas of surgical and social propriety, and yet these prehistoric doctors did this—and their patients survived.

It is recorded that the natives of Brazil occasionally treated large open wounds of the extremities by wrapping the limb in pliable bark and roasting it to the point of tolerance over a bed of

live coals, remarkable results being obtained. It is reasonable to assume that the method may have merit, in spite of its obvious discomforts.

CUPPING, CAUTERIZATION, SCARIFICATION

Another widely-spread remedy for many ailments consisted in "cupping." A vacuum was obtained by means of mouth-suction alone, or through a buffalo-horn or stone tube (Figure 22). An expert could do very effective work in this way even to the production of a blister. A "wet cup" was obtained by



FIG. 16. Ancient Peruvian vase, representing a man with an amputated leg. In his right hand he is holding a sort of cap used to protect the stump. (R. L. Moodie, Surgical Clinics of Chicago.)

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preliminary scarification of the skin with stone knives.

Cauterization was in common use everywhere for all sorts of troubles, including indolent wounds and ulcers. It was accomplished by a coal of fire, a hot stone, a burning ball of cotton, or by blowing upon the part the hot smoke from some substance, such as tobacco, through a stone tube shaped like a cigarholder (Figure 22), virtue being attributed to the kind of smoke employed.

Scarification was in universal use. It was done with a stone knife or with more elaborate instruments provided with many sharp points, of fish-spines, thorns, flints, etc. A method employed in Brazil was to undermine the skin



FIG. 17. Pueblo medicine man. (U. S. Ethnological Reports.)



FIG 18. Pueblo medicine-man. Note rattle made from a gourd.

with a stone spear-head—a procedure that never could have been popular with patients.

PHLEBOTOMY

Phlebotomy was in almost as extensive use as it formerly was in the regular medical profession. A vein of an extremity was usually selected and pierced by a quick stroke with an instrument fashioned from a flint, a thorn, a fish-spine or a tooth. A more elaborate method, used in Brazil, was to shoot into the vessel a little arrow from a diminutive bow. The Aztecs bled themselves at regular intervals as a religious rite, the blood being offered as a form of sustenance to their gods, especially to the sun. Their human

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FIG. 19. Rattler belonging to a medicine-man. They are made from gourds and together with incantations, dances, grotesque movements, etc., probably assist in the hypnotization of patients. (U. S. Ethnological Reports.)

sacrifices also were made principally for this purpose, the blood frequently being pictured as passing directly from the victim to the mouth of the solar deity. (Figure 15.)

Fomentations, and poultices of plants, leaves, barks, etc., were used in the treatment of inflammation, supported by cuppings, counterirritants and cauterizations. Sweating was also a favorite remedy, obtained by pouring water upon heated stones, in a so-called sweat-house. Abscesses were incised with stone knives and the contents often sucked out by mouth.

Dr. J. A. Jeançon has told me of an operation which he witnessed at the Pueblo of Tesuque in New Mexico.

The patient was a woman with an abscess of the breast, so painful that it rendered her almost hysterical. The old medicine-man, naked except for a breech clout, sat beside the couch and droned his incantations in a soothing voice to the accompaniment of a rattle made from a gourd, occasionally assuring her that her pain would disappear, she would go to sleep, and presently would be well. Soon the patient relaxed, evidently hypnotized, the abscess was opened widely with a stone knife and its contents squeezed out, apparently without discomfort. (The knife was an heirloom handed down from the Cliff Dwellers to the Pueblos.) The abscess-cavity was then filled with a mixture of finely-powdered spruce-gum and willow-ashes and bound up with an old cloth, which was left in place for a week or so, when healing was almost complete. Cushing describes a similar operation upon a foot, in which necrotic tissue was excised, the bone scraped and the wound packed.



FIG. 20. Thumb-forceps of copper (Peru).



FIG. 21. Mummy of a medicine-man, surrounded by his professional equipment. Found in cliff-dwellings of southeastern Utah. (Utah State Museum, Temple Grounds, Salt Lake City.)

Bleeding was generally controlled by local pressure or by the application of a hot stone, coagulation being hastened by cobwebs or plant-fibers, although the use of the tourniquet was not unknown.

Trusses made from pads and bandages often were skilfully employed to control hernias. The Pueblos had a method of treating ruptures by placing upon them a number of black ants, the bites of which were supposed to have a curative effect!

Circumcisions were done and sometimes castrations. In the Museo Nacional, in the City of Mexico, is an enormous circumcised stone phallus, the cut edge of the prepuce being scalloped as if by suturing. Pterygiums were removed with stone knives, which probably gave rise to the erroneous idea that cataracts also were operated upon.

OPERATIONS UPON INTERNAL ORGANS

The frequency and skill with which the heart was removed from living

sacrificial victims makes it seem probable that operations upon internal organs may have been attempted, especially by the Aztecs and Incas. But if laparotomies were not actually performed, they sometimes were "faked," as evidenced by an occurrence witnessed early in the seventeenth century, in Mexico, by Bernabe' Cobo: "The sorcerers did as if they would open him by the middle of the body with knives of crystalline stone, and they took out of his abdomen snakes, toads and other repulsive objects."

TREATMENT OF FRACTURES

There is reason to believe that considerable skill was manifested in the treatment of fractures, their adjustment being accomplished by manipulation rather than by permanent traction. In common use were splints of bark and of wood, sometimes bound together with thongs. The Aztecs frequently used the leaves of the century plant. In excavating an ancient pueblo at Aztec, New Mexico,



FIG. 22. (a) Peculiar wooden instrument with cupped end (depth not well shown in photograph) and with a hole in one side slanted upwards into which a hollow reed could be inserted. Possibly used for cupping, by pressing the hollow-cut end against the skin and sucking out the air through the reed. (b) Cliff-dweller's stone pipe. Also used for cupping and in the suction-treatment of abscesses and suppurating wounds. (Museum of State Historical and Natural History Society Denver, Colo.)



FIG. 23. Splints found in ancient cliff-dwellings of southwestern Colorado. (Museum of the State Historical and Natural History Society, Denver, Colo.)

the skeleton of a woman was recently found, by Mr. Earl H. Morris, with rude splints in place upon a fracture of both bones of the forearm.

Splints were padded with various soft substances, and those of bark were at times filled with moist clay, which must have been both efficient and com-

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FIG. 24. Corset made of bark, with eyelets and cord for lacing it around the body. Possibly used for some orthopedic purpose. (Museum of State Historical and Natural History Society, Denver, Colo.)

fortable. Appropriate openings were provided in compound fractures to permit of attention to the wound, which often was treated by irrigation.

The Cliff Dwellers, living in caves high up on the precipitous sides of deep and rugged cañons, must have broken their bones frequently and have become quite skilled in the treatment of such injuries. This is borne out by several thigh-splints in the Colorado State Museum and an arm-splint in the Field Museum, in Chicago, which com-

pare favorably with those of today. They are made of polished wood, curved to fit the limbs, and with rounded edges to avoid injury to the skin. (Figure 23). In the Field Museum is also a pair of well-padded crutches, and in the Colorado Museum a sort of orthopedic bark corset (Figure 24), which may have been used to support an injured or diseased spine.

Manipulation, and particularly traction, both manual and mechanical, were employed in the reduction of dislocations; stramonium, alcoholic drinks, infusions of tobacco, and other agents sometimes being administered to produce relaxation. It is said that a curious and ingenious method of replacing luxations of the hip occasionally was used by the Indians. A horse being provided that had been deprived of water for some time, the patient was mounted with his feet tied together beneath its belly. The thirsty animal was then permitted rapidly to drink its fill, the force of the abdominal distention exerting itself in just the right manner to replace the head of the femur in its socket!

In our pride of knowledge and achievement let us not forget the prehistoric doctors of America. Their theories and methods were different from ours, but they belonged to the same profession; they were much in earnest, and, like ourselves, they did the best they knew how for the good of suffering humanity.

Denver, Colorado.

N. B. As some physical anthropologists may take exception to certain opinions of the eminent surgeon who wrote this article, we wish to add that ART AND ARCHAEOLOGY does not hold itself responsible for the views of its contributors.—*Editor.*



"COLONNADES OF PALE ROSE STUCCO, ROOFED WITH TILES, SERVED AS BOATHOUSE,"
From painting by Edward F. Rook

BORDA GARDEN, CUERNAVACA, MEXICO

By EDITH SONE ROOK

With pictures by EDWARD F. ROOK

SINCE the bandit Zapata occupied the quaint town of Cuernavaca and the rumor spread that many buildings were demolished because capable of producing beams for fuel; also at paintings were taken from the churches to make clothing of the canvas, what can remain of the enchanting garden that lay hidden by a high wall for a century and a half?

So redolent was it of old-world memories that the picturesque personality of the Frenchman, José de la Borda, permeated it from one end to the other with worthy delight in his achievement: for, although a poor boy on arriving in Mexico, after extraordinary success with silver mines, he built in his adopted country this and other monuments that established the fact of his good taste.

A century later Carlotta, Empress in a strange land, made the estate her home for a time, before the execution of the Emperor Maximilian and her tragic return to Belgium; so she could readily be pictured in the twilight shadows, passing on her way to Vespers, through a private portal of the adjoining church where, perchance, the poor soul found the consolation never vouchsafed to her by earthly things.

The whole gamut of human emotion seems to have been exemplified in these surroundings, from the height of happiness and prosperity to the depth of misery and disaster.

Entrance to the garden was through the courts of the building situated on a broad avenue lined with oleander and crepe myrtle trees, yet nothing about the plain exterior even whispered of the

beauty within and beyond it except the faded lettering of the name "Jardin Borda." Ponderous double-doors formed a part of the street barrier, and though seldom used, (privacy being more assured by an unpretentious opening) gave access to the square pillared patio where tiled roofs made a rich note of color. Further on, the opposite side of the second patio consisted of a stucco wall capped by inverted arches, characteristically Mexican, in the center of which a tall, white gateway divided the living quarters from steps leading down into the garden.

The most frequented passage from the house was through an ante-chamber to a long, shaded veranda connecting with balustrades that were interrupted at intervals by square posts holding ancient pots full of flowers, and a pavement of old pink and white tiles stretched far down to the seat at the end of the enclosure. The loveliness of it seemed almost to beckon; but it was an even greater temptation to descend the steps at the left to the trellised walk where, courted by the whirr of humming-birds and the flutter of moths, roses bloomed overhead nearly all the year.

This part of the garden formed a great square with outer walks measuring the length and breadth of it, and many inner ones, parallel to them, were intersected by terraces and quaint raised fountains. The overflow engendered such exuberant vegetation that an almost endless variety of fruit trees flourished, while underneath, in the caressing shadows, jasmine inter-



"THE OBLONG FOUNTAIN WITH THICK STONE WALLS RESEMBLING RAMPARTS"
From painting by Edward F. Rook

mingled with the ever-present coffee plants.

The fountains were built about three feet above ground, causing a curiously high water level, and though very different in design, they were equally attractive. Each one was surrounded by a few selected trees that had the inevitable cement rings for irrigation, and instead of the walks from four directions crossing these openings, they merged into circular pavements. The low walls bordering the walks joined the curving lines of the terraces and at the angles were square, white columns lending stateliness to the whole arrangement. The beauty was enhanced by the prevailing effect of brilliant sunlight and the unexpectedness of every-

thing seemed to increase the subtle charm of the place. Although a general plan was apparent, there were not two identical pieces of stonework nor two spacings exactly alike, and it therefore had the grace, but none of the stiffness, of a formal garden.

Stuccoed panels, colored alternately mauve and saffron, embellished the first three fountains, which were contortedly circular in outline, connected at intervals of several hundred yards with trellised walks. The terraces then continued to a lower level, where, at equal distances apart, similar fountains flanked an elaborate stone basin that was carved with a unique façade of truncated balusters; a jet of water in the center played over a bell



THE PALACE OF CORTES IN MIDDLE DISTANCE WITH THE VOLCANO, POPOCATEPETL, BEYOND
From painting by Edward F. Rook

of darker stone supported by slender columns, (the whole forming somewhat the effect of a minaret) toward which branches of the mango trees made graceful obeisance while the leaf reflections in the water were varied at times by the deep, magenta tones of abundant fruit.

The next descent of the terrace between pots of canary-colored granaditas led, by a fan-shaped flight of steps, to a larger, oblong fountain, with thick, stone walls resembling ramparts, from the farther end of which there was a vista across the mirroring water to a mass of luxuriant foliage that framed an arch under the balustrade extending from the veranda of the house. In the month of April, when the dry season was nearly

over and daily showers expected to bring about annual rejuvenation, the leaves on many trees, and especially on the tall dracaena bushes, had all the red and golden tints of Autumn. Here many of the parallel walks ended, but those bordering the square continued to the corners, and the left one terminated in a mirador placed high above the garden with seats protected by overhanging tiles.

Below the massive buttresses of the boundary, a steep ravine lay in the same direction, its sloping sides covered with a tapestry-like growth of brown and yellow that made a harmonious foundation for violet, purple and various shades of green. The majestic forest on Ajusco loomed in the North; the great snow-clad vol-



SAN PEDRO, GUADELUPE

Painted from the roof of the Nave, Church of San Francisco, by Edward F. Rook

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cano, Popocatepetl, seemed to float in the clouds at the East; while the Cordillera to the South faded in the distance. The Western horizon was obscured by a neighboring bluff, where the little hamlet of San Anton, nestling around its church, had a picturesque road winding up to it from an old, stone bridge near which Eguanas basked in the sun.

At the corresponding corner of the garden connected by a walk inside the wall, the seat mentioned before as the objective of the pink and white tiled pavement overlooked an equally delightful view, emphasized by the dilapidated adobe buildings on the outskirts of the town; and the balustrades that commenced so alluringly at the house, divided the garden about in half, one side quite different from the other.

Taking a walk at the right of the living rooms, between orange and lemon trees, the purple bougainvillea was the most noticeable feature, until the latticed door of a quaint gateway gave a glimpse into the pomegranate grove where, under low branches, peacocks spread their fans and contrasted richly with the ripened fruit. Then a turn revealed yet another surprise, an immense sunken tank of greater length than breadth, the bank on one side terraced down to it with steps of crumbling masonry. Colonnades of pale rose stucco, roofed with tiles, served as boat house, and under the shade of an adjacent aguacate tree, a pink bench was so lovely in design that it beguiled one to rest while admiring the reflections in the water, and the ducks and geese swimming about in their apparently aimless fashion. Across the rippled surface were miniature islands laden with sapote, chirimoya and papaya, the broad leaved banana trees swaying above all; and

at the end of this artificial lagoon, a second series of arches and columns formed the façade of an inviting shelter silhouetted against the mountain background.

After a million pesos had been spent on the house and garden, (sometimes unjustly called "The Folly of José de la Borda") the estate was not considered complete without an adjoining church; but swiftly following its commencement the duty of having it finished and dedicated to the Virgin of Guadalupe, Patron Saint of Mexico, devolved upon the son, who, taking Holy Orders, became its first priest. The old gilded altar was in the ornate Churrigueresque style and the exterior of the church was an even more interesting piece of architecture with beautiful, fluted columns and quaint (though rudely sculptured) figures in the niches; great, panelled doors added to its distinction, and having been frescoed many times with one color over another, the outer walls had acquired a glow of old mauve or lavender that culminated in a deeper note of purple on the graceful dome which seemed to crown the work of this Eighteenth Century Merchant of Silver.

Who could have foreseen that long after the old Frenchman and his descendants had passed on, Austrian and Belgian Royalty and later Americans would become masters within these walls! Doubtless the Zapatistas treated this estate with less respect than the haciendas of their countrymen, as Mexicans at that time were not favoring "los gringos." However, though little may remain in reality, at least in the memory of all who enjoyed the Borda Garden, it will continue to bloom with exotic fragrance.

Lyme, Connecticut.



HEAD OF FUTURE BUDDHA

Graeco-Indian School of Gandhara. First or Second Century A. D. From the original in the Pennsylvania Museum, Philadelphia. Three-quarters front view
From Frontispiece of E. W. Burlingame's "Buddhist Parables"

THE GRAECO-BUDDHIST SCULPTURES OF GANDHARA AND A SPECIMEN IN PHILADELPHIA

By WALTER WOODBURN HYDE

NOT the least interesting chapter in the story of Greek art is the one concerned with its penetration into the Far East. To explain how it came about that Greek motifs and technique reached the valley of the Indus after Alexander's invasion of the Punjab, and how, centuries later under the Kushana kings, a Graeco-Buddhist School of art flourished in Northeast India in the district of Gandhara which was to leave an indelible impress on Buddhist art of the East, is one of the most interesting problems of the archaeologist and historian. To understand it one must know something of the complex political events which followed Alexander's conquests of Bactria and India in the years 328-324 B. C.

TRANSMISSION OF ARTISTIC TYPES FROM THE GREEKS TO INDIA

Did space permit, a brief summary of political events would show that whatever Western influence, artistic or otherwise, reached India, whether it was introduced by the Seleucid or Bactrian kings or by the later Roman Empire, which took over the Greek inheritance in Asia, was ultimately the result of Alexander's invasion. At best the Greek and Indian worlds only touched one another on the surface, and there never was any chance or Hellenistic culture to take the deep root in India which it did in Western Asia. The temperaments of the two peoples, as we shall show later, were too fundamentally opposed for any

such result. Still there are two very definite examples of transmission from the Greeks to India—the artistic types which were to lead to the Graeco-Buddhist school of Gandhara art which flourished under the Kushana kings in the second century A. D., and the Alexandrine astronomy which was destined later, toward the end of the fourth century, to supersede the native Brahman system. It is only the former with which we are here concerned.

SPREAD OF BUDDHISM TO GANDHARA

It was not until the reign of Asoka, over 200 years after the death of the Buddha, that Buddhism had spread from Magadha in the Ganges basin to the northwest corner of India, where in Gandhara the hieratic type of the Buddha was to arise. This little district was to become a second Buddhist Holy Land, although the story that Sakyamuni visited it during his wanderings as a mendicant monk must be regarded as legendary. If the Kabul valley is the key to India, Gandhara is its vestibule. From its exposed position on the highway of the Asiatic conquerors of India, it has suffered much from the days of Alexander onward. At present, like the rest of India, the district is no longer Buddhist in religion, but is overwhelmingly Mohammedan, and over half its population is Afghan (Pathan) in race and Iranian in language. The archetype of the representations of the Buddha found in all Buddhist lands is not to be sought in Magadha where the

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A BODHI-SATTVA

Statuette from Gandhara, Barnett's Antiquities of India, Pl. xxviii

Buddha was born, nor in any of the present-day Buddhist countries, but here in Gandhara, where it arose long after the district was evangelized by Asoka. It is here that the finest and most numerous specimens of the school have been found. Such monuments have been discovered also in the neighboring regions, in the Kabul

valley to the west, the Udyana valley to the north, the districts of Kohat and Bannan to the south, and in the province of Rawalpindi (Punjab) to the east. But as the type moved eastward over India it gradually deteriorated from its original purity, and a more limited influence of the art can be traced in the older schools of South India.

Soon after Northwest India was annexed to British India in 1848-1849, excavations have been carried on there and scientific investigations made into this curious art, first in the early seventies of the last century by the English, beginning with General Sir Alexander Cunningham, "the veteran of Indian archaeologists," and followed by German, French, and native scholars. Many examples of the Gandhara school are now garnered in the museums of India, especially in that of Lahore in the Punjab, while notable specimens have found their way into the museums of Europe and America, especially the British and Indian Museums in London, in the collections of Paris and Berlin, and also in those of Boston, Cambridge, and New York.

GRAECO-BUDDHIST SCULPTURE

The date of these Graeco-Buddhist sculptures has long been a question of learned dispute. Unfortunately none of them bears a date in any known Indian era, and considerations of their style do not help us much in accurately fixing their age, since the style of the Buddha represented in them had become canonical by the time of Kanishka. All one can safely say about a given example is that the nearer it approaches Hellenistic models the older it is. Most orientalists have dated the *floruit* of these sculptures in the time of Kanishka and his immediate successors, whose dates until recently

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had been variously given, and have extended the entire series down to the fifth or even as far as the eighth century A. D. The French scholar, E. Senart, reached the conclusion that the masterpieces of this art were produced "anterior to the second half of the second century A. D.," the activity of the school closing around 600 A. D. He based his conclusion on the fact that the hieratic type of the Buddha with the nimbus—the chief characteristic of the school—first appears on coins of Kanishka, whom he rightly dated at the end of the first or, at latest, at the beginning of the second century A. D., and on the fact that the type in sculpture appears on bas-reliefs of the balustrade of the *chaitya* at Amaravati near Madras, whose approximate date is known from an inscription upon it as the end of the second century A. D. Foucher, the great historian of Gandhara art, has accepted this date, and it may, therefore, be regarded as the one now generally held.

Since, then, the best of these sculptures were produced and disseminated in the time of Kanishka, it has been generally assumed that the Greek artistic tradition behind them was transmitted to India through intercourse with the early Roman Empire. Those who defend this view remind us of the fact that first in Augustus' day merchantmen began regularly to sail from the Red Sea to the Indus. They also point out that a few years later, perhaps in the time of Nero, who died in 68 A. D., this traffic was greatly augmented by the discovery (or re-discovery), which is connected with the name of the Greek navigator Hippalus, of the periodic blowing of the southwest monsoons, which made it possible thereafter for navigators to steer straight across the Indian Ocean



STATUE OF THE BUDDHA

(From the Gupta Period, British Museum—Barnet's Antiquities of India, Pl. xxiv.)

from Cape Synagrus, instead of following the longer shore route from the Persian Gulf to the mouth of the Indus, which had been known since its discovery by Nearchus, the Cretan admiral of Alexander. But the fact that the type of the Buddha associated with the Gandhara School, the evolution of which must have required a long period of time, had become standardized by Kanishka's time, and the fact that by then the influence of the school had penetrated as far eastward as the Jumna River, prove that we must seek the origin of this type far back of his age. Furthermore, if we accept the relic casket from the *stupa*

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of Shah-ji-ki-dheir as a criterion of age, it may be assumed that many of the Gandhara works of art, less stereotyped in character, antedate Kanishka. In fact, by his time, the type of Buddha had not only reached its acme of perfection, but, perhaps, had already begun to decline.

EARLY HELLENIZED IMAGE OF THE BUDDHA

Foucher has recently published one of the earliest of these monuments in an essay entitled "The Greek Origin of the Image of the Buddha." This statue is now in the mess-room of the Regiment of Guides in the garrison-town of Hoti-Mardan in the Yusufzai district of Gandhara. This life-size statue is a beautiful work of art, with its dreamy, almost effeminate expression, and shows all the usual characteristics of the Buddha type—the monastic robe, the pretended "bump of wisdom" or *ushnisha* on the crown of the head, the "grain of beauty" or *urna* between the eyebrows, and the distended ear-lobes. The statue is conspicuous among its fellows for its simple naturalism and tempered grace. It, like the others, is more Greek than Hindu, and consequently an early example of these sculptures, as one can readily see from its straight profile, curved mouth, wavy hair, treatment of the eye, and the supple folds of its drapery. Such a work shows that, even if many of the Gandhara sculptors were mere copyists who retained only the pose and draperies of their Greek models with little of their dignity and beauty, others, as the unknown fashioner of this work, succeeded in creating really fine work. But it also shows a type which is matured and finished, and which pre-

supposes quite a long period of evolution.

For the beginning of the Gandhara school, therefore, we must go further back than Kanishka, and learn from such monuments as the casket from Bimara how Greek art came into the service of Buddhism. The school must have arisen sometime during the Saka-Pahlava supremacy preceding the Kushana conquest, and its beginnings must be sought still earlier in the short-lived Graeco-Bactrian ascendancy in Northwest India in the second century B. C., a date when we know that images of the Hindu gods were already in existence. Only by the time of Kanishka and through his influence was the type of the Buddha adopted by the Buddhist world of North India as the standard means by which to express its ideals. Thereafter for centuries it was to remain in the eyes of the reverent the canonical representation of the master. Yet today his images, reflecting, although in a greatly modified form, the Gandhara type, are to be found enshrined above the flower-adorned altars of all eastern pagodas. Paintings which recall the Graeco-Buddhist sculptures are also said to exist in some of the oldest temples of Japan, although they are rarely shown to foreigners. To understand, then, the Greek and Hindu background out of which this class of sculpture was evolved, it will be necessary to speak very briefly of Indian art and the part played in it by alien influences.

ALIEN INFLUENCES ON INDIAN ART

The question of outside influence on the indigenous art of India has been a matter of much dispute in the past. Some of the earlier orientalists maintained that such influences were an

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almost negligible factor, while others believed that they underlay the entire fabric of Indian art. Even the appropriateness of the terms Graeco-Buddhist and Graeco-Indian, first applied to Gandhara art in 1871 by G. W. Leitner, terms which are now accepted generally as a matter of course, used to be questioned. While Weber and others were quite willing to assume Greek influence in Indian literature, they denied it in Indian art. It was even argued that Gandhara art was a peculiar indigenous development in the obscure recesses of the Himalayas! Certain German scholars were equally at fault in seeing Byzantine influence in this art, though we know that that influence never reached northern India. But the truth about foreign influence must lie between such extremes. In Central India and Hindustan monuments exist in sufficient numbers to prove the amount of influence exerted by foreign motifs and technique on the native artist, who was helped thereby to overcome technical difficulties and to receive new ideas. And in Northwest India, we now know that Hellenistic influences for a time maintained an almost complete ascendancy, destroying the native tradition and producing fine works culminating in the Graeco-Buddhist sculptures under discussion.

The best Gandhara creations were, however, affected by Hellenistic influences only superficially, since the ideas of beauty and the types of men, gods, and the Buddha are essentially Indian. The Hindu artist was quite willing to profit by alien influences in his architecture, sculpture, and minor arts, but not to be dominated completely by them. Thus, while many of his architectural motifs were Persian, none of the Indian creations repro-



LIFE SIZE STATUE OF BUDDHA, from Gandhara

Cambridge History of India, by E. T. Rapson, vol. I,
Pl. xxxiv.

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duces the exaggerated features of Iranian art—its frigid calmness, lack of feeling, and monotony. We can even detect earlier Assyrian influence, but neither the imposing dignity nor the grotesqueness characteristic of the monuments of Nineveh. Nor did Greek influences overwhelm or enfeeble the native artist, not even in the Gandhara sculptures where they were strongest. The type of the Buddha, the chief creation of the Gandhara school, certainly goes back to a prototype largely Greek, but it was destined gradually like other forms of Greek art to become assimilated to the Indian spirit.

Havell has truly remarked that the art of Gandhara is not so much an example of Hellenistic influence on Indian art as the reverse—the Indianization of a late type of Graeco-Roman art. The “seated yogi” type of the Buddha so prominent in that art is, as Coomaraswamy has said, a Hindu conception, and the image of the Buddha fulfills the needs of Indian cult development. Many of the contemporary sculptures of the school of Mathura, which begins with the Kushana period and which is a direct continuation of the Early Indian School of Barhut, Bodhgaya, and Sanchi, are quite uninfluenced by Gandhara types and are essentially Hindu, although we must add that others of its sculptures show classical details and even composition, notably the oft-recurring Bacchanalian figure of a *yaksha*, which is certainly borrowed from representations of the Greek Silenus. But even in the latter the theme is Buddhist, and later on, in the Gupta period, all the examples from Mathura have become completely Indianized. Gandhara influence is very faint in the magnificent

reliefs on the railing from Amaravati, which date from the second century A. D., for in them not only the motifs, but the feeling are Buddhist. In the Gupta period (319–700 A. D.) Hindu art is fully developed. It was the Buddhist art of that epoch and of the early medieval period which followed that is reflected in the religious art of Further India, China, and Japan. Buddhist art can be traced in India down to the twelfth century in Bengal and Bihar under the Pala kings, when finally the monasteries were sequestered by the Mohammedans. Its further history must be sought in modified forms outside India.

The gradual assimilation of the Gandhara type of sculpture originally largely Greek to one essentially Indian was inevitable, if we consider that the fundamental *raison d'être* of Greek and Hindu art was so different. To the Greek beauty was the keynote of art, both religious and secular; but to the Hindu the achievement of beauty was wholly subservient to religion, and his art was merely the spontaneous expression of the popular faith, whether in the representation of the founder of Buddhism, or in that of Mahavira, the founder of Jainism and contemporary of the Buddha, regarded from the Kushana period onwards as a deified saint. The very idea of incarnating spirit in material form was a late one in India and really alien to the Hindu spirit. As Havell has said: “The Hindu artist is both priest and poet, for his art is essentially idealistic, mystic, symbolic, and transcendental.” Or, as Eric Gell has said more tersely in his Preface to Ananda Coomaraswamy’s *Visakarma*, Hindu art “is a translation into material form of the inspiration man receives from God.”

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OCCIDENTAL JUDGMENT OF HINDU ART

It is very difficult, then, if not impossible, for an occidental to form a just aesthetic judgment of the art of Gandhara which Foucher has very rightly called "*l'intime union du genie antique et de l'âme orientale*." Ordinarily it is regarded as the highest achievement of Buddhist art, manifestly because it is nearest to the Greek ideal, since the Western critic judges every expression of art with respect to beauty and intellect by Greek criteria of taste. Thus H. B. Cotterill, an orthodox champion of the Hellenic canon, in his recent *History of Art*, says: "The spirit of the best Hellenic art and literature seems to be perceptible in every truly grand and beautiful work, of whatever age or people it may be and however un-Hellenic in outward show." Gruenwedel, on the basis of such academic standards, tried to explain the alleged anatomical ignorance of the native Indian sculptor by technical difficulties imposed on him by the Indian predilection for jewelry, when its absence can be explained far more rationally as due to the active intention of the artist to suppress the details of the body in order better to express the inner soul. Such critics have naturally found it strange that beauty and intellect, so characteristic of every phase of Hellenic culture, should have awakened so little response in India.

They are forgetful of the simple truth that Greek ideals, however inwoven in the Western nature, are not and never can be universal in application. Many schools have arisen in recent years, especially in painting—the post-impressionists, the futurists, the cubists—which appear to exist chiefly to contradict Greek standards. Moreover

able aestheticians have supported their contention and thereby renounced the Hellenic standard. That such a canon does not apply to the present Hindu attitude toward art is clear from the following excerpt which is taken from a recent review of the *New Cambridge History of India*, written for *The Nation* (Nov. 15, 1922, p. 526) by the well-known Oriental publicist, Achmed Abdullah: "To me, for instance, and to a great many other Oriental artists and scholars, Hellenic civilization, Hellenic art, is the apex of soulless, fleshed stupidity; to us the Venus of Milo is a rather ugly and vulgar mass of female meat without brains, without beauty of any sort; to us the Apollo Belvedere seems like a highly-glossed and brainless Regent Street shop-walker; to us there is more beauty and more intellect in a pair of Fo dogs of the Kang-he dynasty and in a sang-de-boeuf vase of the Yung Ching period." When one reads such a criticism of Greek art, one must feel the hopelessness of trying to bridge over the two ideals, Greek and Hindu, and make either side understand the other.

APPRAISAL OF GANDHARA ART

Since, then, the sources of Gandhara art are Greek and Indian, they must be judged from two points of view. As Greek art, these sculptures cannot hold a high place, for they represent a phase of the Silver Age of Greek sculpture. The prototype of the Buddha statue, the Hellenistic Apollo, had little to do with the great period of Greek art in the fifth and fourth centuries B. C. It emanated from the decadent, cosmopolitan period which followed the conquests of Alexander. In comparison with the earlier creations of the grand epoch, it

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THE PENNSYLVANIA MUSEUM BODHISATVA—Right Profile

was mediocre. On the other hand, as Indian art the Gandhara sculptures can not hold a high place, if judged by the Hindu standard whereby all art is merely the glorification of religion, for they do not represent that ideal in its purity, but coupled with alien technique and standards. Only, then, as hybrid art are these sculptures interesting, viewed either as a curious offshoot of Hellenic art in contact with Hindu, or as the Indianization of that art, and therefore interesting chiefly because of the historical rôle which the composite type played in the later Buddhist world in the canonical expression of the Founder. Only in a few examples, in those in which the mixture of the two ideals, Greek beauty and Indian soul, has been

carried out subtly and naturally, should they be regarded as having an aesthetic value for the general student of art.

THE PENNSYLVANIA MUSEUM BODHISATVA

Such a blend is seen, perhaps, at its best in the stone head of a Bodhisattva recently acquired by the Pennsylvania Museum in Fairmount Park, Philadelphia. This head, whose striking feature is its beauty, a characteristic not common to all the specimens of the Gandhara School, has been broken away from a heroic statue which may have represented its subject either as standing or seated cross-legged in Indian fashion. It has been briefly noted in the *Museum Bulletin* by Langdon Warner, late Director of the collection, who compares it favorably with three other heads, one with nose lacking in the Fogg Museum at Cambridge, one on the statue of a Bodhisattva from Shahbaz-Garhi in Gandhara and now in the Louvre (Foucher, I, Frontispiece), and another on a statue at Lahore, all three of which resemble the Fairmount example and are either equal or superior to it. Its expression and features also have their counterpart in many similar heads illustrated in the works of Burgess, Coomaraswamy, Foucher, and others. We might mention the head of a seated Bodhisattva Siddhartha from Sahr-i-Bahlol in the district of Yusufzai now in the Museum of Pes-hawar, which has a nimbus and above it a leaf-garland like a canopy, although the coiffure is different (Foucher, II, Fig. 413); and another from a seated statue with crossed legs and with a nimbus, which may represent the Bodhisattva Maitreya or coming Buddha, found in the same

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village and now in the same museum (Foucher, Fig. 423). The Fairmount head also resembles those on several bas-reliefs published by Foucher, notably on one of a seated Bodhisattva Siddhartha from the *stupa* of Sikri, now in the Museum of Lahore (I, Fig. 175).

The Philadelphia head is of a dark-blue horn-blonde schist, the usual material of the Gandhara sculptures. Its surface may have been gilded or colored originally, as was frequently the case with examples of this art. The head is well preserved, showing only slight abrasions on the surface of the right cheek and chin, while the tip of the nose, the right loop of the heavy chignon, and the curl on the left side of the head are broken away. The tip of the lobe of the distended right ear is also gone, while that of the left is less badly injured. Other slight damages are noticeable on the right eye-lid and on portions of the strings of pearls above the forehead. Withal the nose is curiously asymmetric, as it is somewhat fuller on the right side than on the left.

The face is full and youthful, as in most of these Graeco-Buddhist sculptures, the chin rounded, the cheek bones well covered with flesh, while the superciliary arcade is very prominent. The forehead is broad and of medium height, the eye, as usual in this class of art, is not fully worked out, but is partly open and dreamy in expression, the neck natural and not column-like as in many other examples. The mouth is beautifully contoured with its sinuous curve, the lips are full and the upper one is covered with a small and graceful mustache. The hair is wavy as in Hellenistic sculptures, and is strongly reminiscent of bronze technique where it frames the fore-



THE PENNSYLVANIA MUSEUM BODHISATTVA—Left Profile

head and is confined by a triple string of pearls joined by a jeweled stud above the center. Behind the ears there are long curls realistically fashioned—the left one is missing—while the locks on the top of the head are gathered into a large knot, which gives a heavy framing and a massive appearance to the head.

The skull protuberance or *ushnisha*, generally so prominent as to appear grotesque to Western taste, is only about an inch and a quarter in height, and is largely concealed from front view by the high chignon already mentioned. The tiny mole or tuft of hair is missing between the eyebrows just over the root of the nose, called *urna* in the texts, so characteristic of all representations of the Buddha, in

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fact the most essential mark differentiating him and his several incarnations alike from gods, kings, nobles, and priests, and possibly having its origin in a personal defect. But the position of this distinctive mark, which was, perhaps, a gold or silver spot on the tinted face, appears to be indicated by a discolored and slightly roughened surface. The ear-lobes are heavy, distended by the pendent rings or jewels once worn by the Buddha, but renounced on his illumination. Although such adornments never appear on representations of the Buddha, the exaggerated ear occurs almost invariably. The back of the head is flat and rough, showing where the nimbus was attached, the symbol of the Buddha's deification and his claim to adoration, a conceit evolved in the later period of Greek art, and transferred from images of the Sun-god to those of the Buddha.

The expression of the face is calm and meditative, which gives to it both beauty and dignity. This expression, characterized by fullness and composure, is more Hindu than Greek. According to Western ideas the face should, perhaps, have been differently represented, its youthful fullness being replaced by extreme emaciation, since the Buddha attained to Buddhahood only after a protracted fast. Indeed some of the Gandhara sculptors represented this emaciation, but the native artists never. The latter gave to the Buddha a new spiritualized body, representing him, at first ideally and later realistically, with youthful features, as a broad-shouldered, deep-chested, supple man with gently smiling mouth and dreamy half-shut eyes, with soft flesh parts and luxuriant curls, features especially observable in the native sculptures found in Java and Ceylon, and largely taken over by the Graeco-

Buddhist craftsmen of Gandhara for their type of the Buddha.

Mr. Warner is doubtless right in interpreting the Fairmount head, not as that of the Buddha himself, but of a Bodhisattva or "destined Buddha," that is, the Buddha in one of his former incarnations. For all heads of the Bodhisattvas are merely variations of the fundamental theme of the representation of the Buddha. Although the Bodhisattva was adorned with curly hair and nimbus, and showed the characteristic *ushnisha* and *urna* of the Buddha, the distinguishing feature between the two in art is, that while the Bodhisattva frequently wears bracelets and necklaces, such ornaments never appear on heads of the Buddha. Furthermore, statues of the Buddha are always draped to the neck in the monastic gown.

The Hindus recognize six chief incarnations preceding the advent of the historical Buddha Siddhartha, who in the eyes of the faithful is the most important. An incarnation yet to come is known as the Maitreya. A bas-relief from Takht-i-Bahi near Hoti-Mardan and now in the museum of Peshawar shows eight figures. Six of these represent former incarnations or Bodhisattvas, the seventh the historical Buddha, and the eighth Maitreya (Foucher, II, Fig. 457). So nearly the same effigy served as a model for all the mythical predecessors of the Buddha, which were created by Hindu imagination in countless numbers through infinite time and space—the effigy for all showing one form only, which, in the words of Havell, is "simply and purely human." Doubtless the Fairmount head represents one of these many future Buddhas.

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THE DEVELOPMENT OF THE CORINTHIAN CAPITAL IN GREECE

By CLAUDIA LYON

IN BEGINNING a study of the development of the Corinthian capital one encounters many difficulties. It seems to have no architectural ancestors from which its descent can be traced in any convincing manner. There are some analogies between the fact that the Corinthian capital was composed of a plant form and that the campaniform and lotus-bud capitals of Egypt were of similar derivation. Despite the fact that this point has been heavily stressed by some critics, I do not feel that it should be over-emphasized. I have mentioned the Egyptian capitals as being attempts to produce the same naturalistic style of decoration that we find on the Corinthian capital. Somewhat similar but more ornate forms also existed among the Persians, but I can not feel that the Corinthian capital can be successfully derived from such sources. So vague are any hints of a logical course of development that one might almost follow Vitruvius and believe it to be the actual invention of a single man. He gives a pretty story of its origin (in Book IV) which runs as follows: A fair Corinthian virgin of marriageable age was taken ill and died. Her grief-stricken old nurse gathered together all the girl's most treasured possessions and took them to her grave so that even in death she might have them near her. The nurse placed the various objects in a basket which she covered with a tile to shelter it. This basket she set beside the tomb not noticing that she had placed it upon the roots of an acanthus plant. In the spring the acanthus shot

forth its lusty stems and abundant foliage, and the leaves grew upward until they encountered the flat tile—unable to pass this barrier they curled back and formed volutes at the extremities of the tile. An architect, Callimachus, called by the Athenians Catatechnos for his skill and ingenuity, passed by and observed the graceful form of basket and foliage. Taking this as his inspiration he designed the first Corinthian capital which soon became very popular all around Corinth. So much for fancy—there are, however, several elements of truth in this picturesque account. The fact that Vitruvius connected the story of the acanthus leaf with grave decoration is very important as I will explain later. His second true point is connecting his capital with an Athenian artist of the fifth century. The earliest use of the Corinthian capital of which we have any record occurs in the temple of Apollo at Bassae, which was built by an Athenian, Ictinus. The theory of personal invention would also appear to be logical and would explain why the new order took hold so slowly. For a long time it is only used, more or less as decoration, in connection with buildings that are primarily Doric or Ionic. The first great building where it was used prominently was of a comparatively later date—the temple of the Olympian Zeus at Athens. Before this building, which probably dates from about 174 B. C., the order was used with much reserve and not as the ruling order. Vitruvius endeavored to connect his

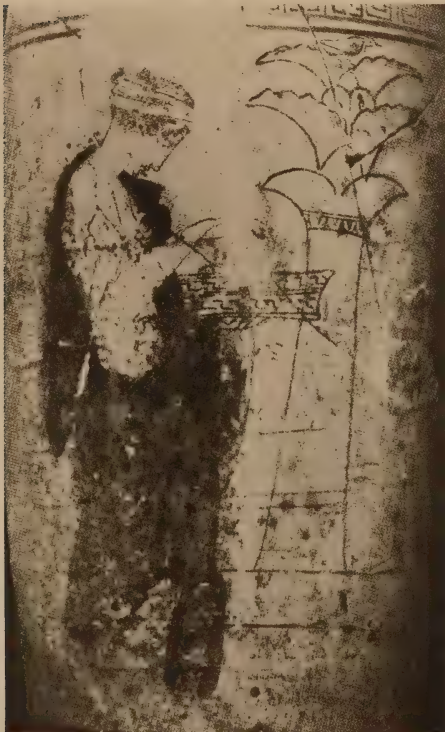
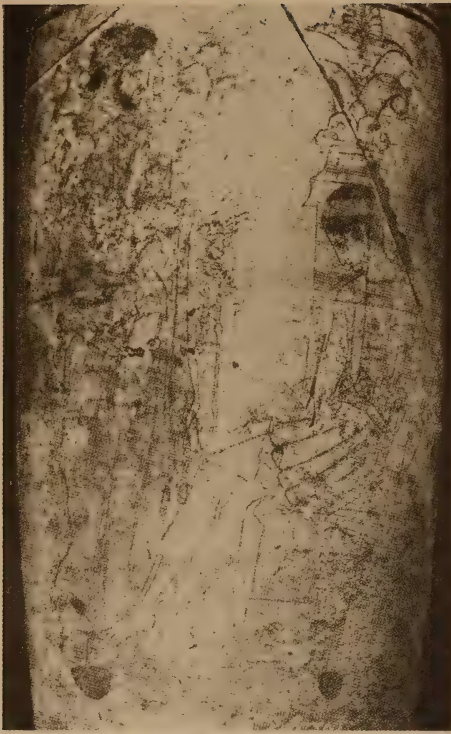


FIG. 1. White Attic Lykythos, British Museum.
 FIG. 2. White Attic Lekythos, Berlin Museum.
 From Arthur Fairbanks, *Athenian Lekythoi*, Pls. xv, 1; xviii, 1

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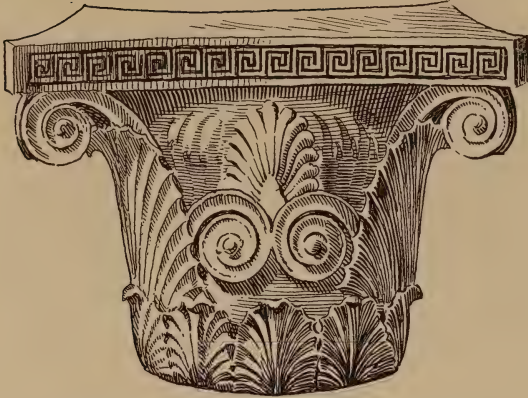
capital with both Athens and Corinth, and this would appear logical. The Attic artists got their inspiration from the long lines of graves where acanthus plants were cultivated along with other plants and flowers. The acanthus leaves appear simultaneously on the acroteria of stelai and the ornamentation of painted bases. The connection with Corinth is natural when we consider that the acanthus decoration was early and generally used in Corinthian bronze work. It will be remembered that Corinth was far famed for its bronze works, so much so that the expressions "Corinthian" and "aheneus" (of bronze) were synonymous in Roman times. It is not surprising that the new order found popularity in Corinth, for the sharp-edged acanthus leaf was well suited to metal work, and in both Hellenistic and Roman times we find capitals of the Corinthian order cast in bronze and used to decorate magnificent buildings.

DELPHI COLUMN OF DANCING WOMEN

Before speaking of any capitals or their development I would like to discuss the column of Dancing Women. Chronologically speaking, this column from Delphi is later than the earliest capitals of the Corinthian order, but from a standpoint of style it may well be discussed before the capitals themselves. This column has been reconstructed and discussed at considerable length by M. Théophile Homolle in the *Bulletin de Correspondance Hellénique* for 1908, but as the chapter on the column in Poulsen's "Delphi" is complete enough for the present discussion and far more convenient, it will be the authority for the description set forth here. Among the tripod bases of the Syracusan princes at Delphi was a votive column, decorated with acanthus

leaves and surmounted by a pillar with three figures of dancing women. At first the fragments of the column were not connected with the dancing women, but later investigations proved that they undoubtedly belonged together. From much study it has been determined that the column was of Parian marble and consisted of a base, five drums of equal height, a capital and the "danseuses" (as they have been named by the French archaeologists). The whole thing was about 25 feet high and stood on the north side of the sacred way at Delphi. The column stood in front of a Syracusan votive group and was surmounted by a bronze tripod. From skillful work of reconstruction, we know that the column had two square plinths and a fancy round base, then came the foot of the column wreathed by four large acanthus leaves that spring from the earth and turn the points of their leaves back to the ground. This arrangement gives the slender column greater static strength and stability, and is very interesting as a study of the way that the acanthus leaves really grow. Above this base comes a ring of six leaves that are alternately of the acanthus and of some other plant having flatter leaves. This wreath encloses the column which shoots up from it like the stalk of a plant, having at each joint a new fringe of acanthus and mandragora arranged in such a way that they alternate, one above the other. Even the flutings of the drums with their round, slightly bent out points at the top suggest vegetation, and cluster together like narrow reeds. The acanthus of the capital severs itself from the stem and plays freely outward like the leaves at the root. On these outer acanthus leaves rest the legs of the tripod, while the maidens dance on the inner circle of

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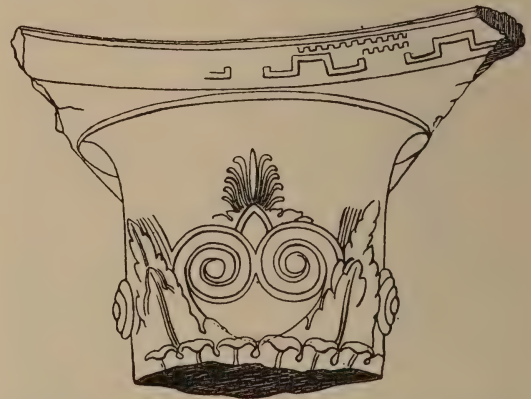
Stackelberg's sketch of Bassae capital in "Untersuchungen zum Korinthischen Kapitell" Margarete Gutschow. *Jahrbuch des Deutschen Archaeologischen Instituts* XXXVI, 1921, page 48.

mandragora. The female figures are in high relief and are joined to the central pillar which supports the bottom of the tripod and is decorated with heavy lobated acanthus leaves. These women wear lofty crowns whose sharply ribbed rushes repeat the flutings of the column.

DECORATED GRAVE MONUMENTS

I have described this column in detail because of its interesting connection with the most probable origin of the Corinthian capital—the decorated grave monuments. Our best idea of how acanthus leaves were used decoratively is to be gained from a study of various white attic lekythoi which show the different stages of the development. The lekythoi which must be studied are all grave lekythoi, and, as would be expected, practically all the scenes shown thereupon are connected with death and burial. The majority of the scenes shown represent worship at the grave of the deceased and in this way we gain an excellent idea of the appearance of the grave itself and of the stele which served as monument. We have already seen that the acanthus was the favorite plant for use in ornamenting

Attic burial places. It was planted at the base of the stele or sepulchral column, and freshly plucked leaves were frequently tied—as we shall see—to the stele at its base, middle or top. The original crown of the stele was usually an anthemion or some palmette or spiral decoration. This decoration of stone was usually allowed to remain, and the acanthus leaf decoration was added. We find the acanthus leaf decoration occurring in three places; at the foot of the stele, at various points on its shaft, and at the summit of the stele, where it usually combined with, but sometimes replaced, the usual palmette decoration. An example of the use of the acanthus leaf at the base of the stele occurs in a lekythos in the Athens Museum (no. 1707 in Collignon's catalogue). On this vase we see a large stele, from whose foundations spring acanthus leaves which appear to be growing in the earth. We find various instances of the use of acanthus leaves on the stele itself and only a few examples will need to be given. On a lekythos in the Ashmolean Museum at Oxford (no. 546) we find three rings of acanthus leaves decorating the stele; one row occurs on the step, one at its middle portion and one



Allason-Donaldson sketch of Bassae capital. *Jahrbuch*, 1921, page 49.

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Cockerell's sketch of Bassae Capital. Jahrbuch, 1921, page 50.

at the top, directly beneath the scrolls. In the Earl of Elgin's collection (catalogue no. H26) there is a lekythos showing a stele decorated half way up with acanthus leaves, and having a crown formed by three spreading rings of leaves. Another interesting example is from a private collection in Athens (described by Arthur Fairbanks in "Athenian lekythoi," page 112) and in this case we find a slender stele which has four rings of small acanthus leaves occurring successively on its shaft.

Two sufficiently representative examples of the use of acanthus leaves at the top of the stele occur on a lekythos from the British Museum (97.3-19.1) and one from Berlin (Furtw. 2452). These vases are especially accessible for study as they have been represented in the appendix to Mr. Fairbank's work on Athenian White Lekythoi referred to above. The first of these vases has a slender stele placed on three steps, it is crowned with two sets of acanthus leaves and a small palmette, and it is further decorated with a violet taenia. The other vase, from Berlin, has a stele crowned with an egg moulding and two sets of acanthus leaves upon which a small bird is sitting. I have said that in the cases where the acanthus leaves occur at the base of the stele, it seems fair to assume they were leaves of a

living plant that was growing at the base of the stele. In the case of leaves occurring at the middle or top of the stele, it was obviously impossible for them to have been growing plants as there was no earth for them to grow in. Therefore they must have been leaves that were plucked and then tied in the form of a bouquet to the middle or top of the shaft they decorated. We can frequently see the taenia or fillets which tied the leaves in place, as well as being used as decorations by themselves. In the case of a broader grave stele the leaves could be fastened to its sides, just as Egyptians formerly fastened lotus flower bouquets to their temple walls. The acanthus leaf appears in general use on lekythoi from the last third of the fifth century B. C., but it must have been used as an ornament at a considerably earlier period. From a careful study of the color of the acanthus leaves depicted on the lekythoi, it has been determined that in the earlier instances the acanthus decorations were formed of living leaves, as I have said above. At a later period the leaf form was closely imitated in stone, and we find stelai whose leaf decorations



Cockerell's Reconstruction. Jahrbuch, 1921, page 52.

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Capital from the theatre of Dionysus in "A History of Architecture," by Russell Sturgis. Vol. I, page 225.

resemble in form the earlier natural decorations, but whose color shows them to be made of the same material as the column which they decorate.

In his chapter on the column of Dancing Women, Poulsen goes on to discuss a possible way in which the Corinthian capital may have been directly inspired from such grave stelai as I have just mentioned. While his hypothesis is not necessarily correct in every detail, I am convinced that the capital must have originated in some way similar to that which he describes. He believes that there was a close resemblance between the palmette crowned grave stelai and the palmette crowned antae which were used. A logical step, it seemed to him, once the principle of acanthus decorations had

been accepted, would be to take this anta capital as a point of departure for the actual Corinthian capital. It kept its original form and added the leafage and stalks to its palmettes and spirals. The next step would be to remove the leaf-carved capital where it stood and use it to top a slender Ionic shaft—so a new architectural order would be born.

EARLIEST CORINTHIAN CAPITALS

Among the Corinthian capitals that appear to be the earliest are those having the form of simple bells; on their upper part occur long slender leaves that cling closely to the surface and are in such low relief that they might be taken for painted decoration, while on their low part is a ring of more elaborate leafage occurring at the neck of the capital and more closely resembling the acanthus leaf which flourished among the rocks of Attica. There are two capitals of this type from the theater of Dionysus at Athens. These column capitals cannot be considered true Corinthian capitals but are rather proto-Corinthian. They are relics of a forgotten tendency to strive for a design which would approximate the Ionic style and at the same time have a capital that would be alike on the four sides of the abacus and so be free from the chief objection to the Ionic capital—that it could not be applied to a corner.

CORINTHIAN CAPITAL AT BASSAE

As we have seen the Corinthian capital was only accepted slowly, and originally was used in a subservient way in connection with the other orders. An instance of this occurs in the temple of Apollo at Bassae in the Peloponnesus. Here we find a Corinthian capital used in a Doric temple

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which possessed certain Ionic features. This capital at Bassae is the earliest genuine Corinthian capital of which we have any record, but it is excessively difficult to form any accurate impression of its appearance. It will be necessary to go into its troubled history at some length before any conclusions can be drawn. The only satisfactory record of the history of this capital occurs in the *Jahrbuch des Instituts*, XXXVI, 1921, in an article by Margarete Gütschow on the Corinthian capital. As this article has not been translated into English and has not been adequately summarized, I feel justified in presenting in some detail that part of it which deals with the capital at Bassae. This column, dating from the last part of the 5th century, B. C., was discovered and measured in the first quarter of the nineteenth century; then it met with disaster. For a time all traces of it were lost and its very existence doubted. All reconstructions which we have of its appearance are highly confused. In the year 1812 it was seen by four people—two English architects, Cockerell and Foster, and two Germans, Haller and Linkh. They found the ruined temple at Phigaleia with the Corinthian capital in the debris and began to make measurements and investigations until they were interfered with by the Turks. Haller founded a circle of scholars in Athens to overcome the opposition of the Turks and finally work was begun again. At this time, Cockerell was absent in Sicily, but the remaining three began work anew with the aid of Stackelberg and a Dane, Brönstedt. With other helpers they finished the work of measuring the temple by August 1812, and they prepared the frieze, sculptures, and the precious capital for shipment. From this point



Capital from the tholos at Epidauros in Sturgis, *op. cit.*
Vol. I, pp. 228-229.

we only have the story told by Cockerell's son some fifty years after the events. (It will be remembered that Cockerell himself was not present.) According to this story the enthusiasts were able to transport the precious relics to the water's edge and got most of them onto their ship. When the Corinthian capital was half in and half out of the water, the Turks fell upon them and they were forced to set sail without it. The Turks in their rage turned upon the capital and hacked it to pieces there at the water's edge. This fantastic tale is rudely contradicted by the report of an English architect Allason who saw a Corinthian capital within the temple at Bassae between the years 1814 and 1817 and sketched it there in its fragmentary state. The column capital was studied once again in the early twentieth century by Rhomaïos who published his investigations on some fragments that still remained at Phigaleia and others that had been taken to Athens. Rhomaïos is not very satisfactory as he



CHOREGIC MONUMENT OF LYSICRATES, ATHENS, FOURTH CENTURY B. C.

Here the capitals are highly developed, the central bell being hidden by elaborate spiral, acanthus and floral decorations, resembling applied metal work

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gives no sketches and only a few measurements while his descriptions are confused. He says that his work supports work of other investigators (identity unspecified) and it is impossible to know to which of his forbears he refers. From the above account, it seems fair to conclude that Cockerell's tale of the destruction at the water's edge was untrustworthy. There was never question of more than one Corinthian capital at Bassae, and the remains of that capital could obviously not have been found *in situ* if they had been dropped into the ocean. It would appear, then, that there was one capital which remained in the temple and was destroyed there between 1817-1818. It was the fragmentary remains of this capital that later were found on the spot. Out of all this maze of conflicting reports we gain comparatively little information as to the appearance of the capital. The observations of Cockerell and Stackelberg exist only in reconstructions made years after the original sketches, and therefore possess little value. The observations of Allason exist only in the later reconstructions by Donaldson and are likewise of little worth. Haller's sketches were very exact and accurate but they have never yet been published. According to Stackelberg's description and sketch of the capital its appearance was as follows: The Kalathos was surrounded at its base by a wreath of eight sharply scalloped and strongly ribbed leaves. From this wreath there arises at each corner a similar leaf which terminates in a volute under each corner of the abacus block. Between these corner leaves occur two spiral volutes surmounted by a small palmette, the vacant space on each side of the palmette is decorated with leaves like those of the iris.

The abacus block has a meander design. Stackelberg thinks the wreath at the bottom is made from the leaves of some water plant arranged in a conventionalized way.

The Allason-Donaldson sketch has little detail. By the time this sketch was made, the lower part of the column was broken off and therefore the lower part of the wreath is missing. Those leaves occurring appear to be those of some water-plant (cf. Stackelberg.) The sketch differs from that of Stackelberg in that the leaves are wide and round, their tips curl back and a softer effect is produced. The middle spirals and surmounting palmettes resemble those in the sketch just discussed. The leaves at the corners, also the volutes, were not sketched in. The abacus does not have the conventional meander pattern, but a degenerate form of this design.

In the sketch of Cockerell we have a presentation that is imaginative rather than exact, and the lower wreath has no clear form. The upper leaves are very poorly drawn, only their tips being clearly defined, suggesting as they do, the point of a lance. He makes the whole capital shorter and more crowded together than it is in the Allason-Donaldson sketch. The abacus has a degenerate meander design.

In the reconstruction made from this sketch, some fifty years later, we find the bottom wreath showing two rows of leaves. (This reconstruction has received considerable support.) As in the sketch, this reconstruction has corner leaves that are very short and do not reach up to the volute. Cockerell gives these leaves the form of the acanthus.

Haller's sketches have never been published but they do still exist; they

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can, however, only be studied by means of tracings and descriptions. The form of the leaves in the wreath is not determined. According to Haller, Cockrell did have authority for his double row of leaves, but he believed that this doubling should have occurred in the case of the corner leaves and not in the lower wreath. From Haller's drawings it is impossible to tell whether the leaves are of an acanthus or of some other plant.

CORINTHIAN COLUMNS AT EPIDAUROS

When we turn to the columns from the tholos at Epidaurus we are on firmer ground. This building had a complete ring of Corinthian columns on the interior while the exterior was pure type Doric. This building dates from 310 B. C. and by this time the order showed a perfected form. A carefully made Corinthian column was found at Epidaurus in a specially prepared chamber. This would appear to have been the model from which the other capitals were made. This capital possessed great beauty in itself and was very important in the history of art. It is very simple and the bell is shown unincumbered by over-crowding of acanthus leaves. The leaves cover only the lower part of the bell and from them arise long graceful scrolls that reach upward. There is a large blossom in the middle of each face of the capital, and a small bell-like form hangs beneath the volute at each corner.

THE LYSICRATES MONUMENT

The little choregic monument of Lysicrates in the street of the Tripods at Athens dates from about 334 B. C. and therefore deserves mention as a fairly early example of Corinthian

architecture. The monument as a whole is thoroughly charming, but the capitals of the columns that form part of it leave much to be desired. The shape of the bell in these capitals is almost obscured by decoration and the capital does not produce a unified effect as a whole. There is a row of small flat leaves around the base of this capital and from above this row spring large and ornate acanthus leaves. The spirals that rise at each corner are more elaborate and have a more open-work effect than do the ones on the two capitals just mentioned—that of Epidaurus and that of Bassae. This capital is over decorated in my opinion and the ornamentation, while attractive as to design, does not seem an integral part of the whole; it might well appear to be a decoration made in metal work and then attached to a stone core.

This effort to trace the development of the Corinthian capital must of necessity be incomplete and tentative. We have traced its growth to the point where a fully developed capital was produced and there we must leave it. It is not within the purpose of this article to trace its continued use and final decadence, but it must be remembered that the Corinthian capital was always a luxuriant and precariously beautiful form. In its earliest and simplest developed state it possessed great charm, but that very charm was dangerous. All too soon the style degenerated into the bewildering complexity and ornateness of the Roman Corinthian and Composite orders, its naturalistic beauty vanished and only a cloying richness remained—a richness only too suggestive of decadence and decay.

Vassar College.

ROMANTIC HISTORY OF THE HOLBEIN DRAWINGS OF THE COURT OF HENRY VIII.

By ALICE & BETTINA JACKSON

QUEENS, like ordinary housewives, must have a passion for rummaging, for it so happened that soon after the accession of George II, early in the eighteenth century, his royal consort, Queen Caroline, prompted no doubt by curiosity, went a-rummaging about the unexplored rooms of Kensington Palace. In imagination we follow her as she goes from room to room, peeping into dark closets, opening up rusty-hinged coffers, and pulling out the heavy drawers of ancient oaken dressers. What a thrill she must have had, on opening one of these drawers, to discover hidden therein a long-lost and priceless collection of Holbein drawings, which had lain there undisturbed for nearly a century! These were the wonderful crayon portrait sketches, made by Hans Holbein the Younger, of the royal family and distinguished members of the court of Henry VIII, which, after an adventurous history covering nearly four hundred years, now repose in the library at Windsor Castle, where they may be seen by privileged visitors.

On the advice of Erasmus, Holbein had gone to England, where, through the influence of Sir Thomas More, he was brought to the notice of Henry VIII, who made him court painter at Hampton Court, where the royal family was in residence.

It was here that he executed the drawings which have had such a varied and romantic history and from which centuries of usage have failed to obliterate the vigorous technique of the master hand. In executing

these studies Holbein tried out several methods. At first he used white paper, boldly sketching the outlines in black, and working in the features with red chalk. Later he obtained a softer effect with flesh-tinted paper, modeling the features in black chalk and a little red, afterward strengthening the outlines and putting in the hair and details of dress with a pen or brush and India ink. When making a more finished study he used both crayons and water colors, with white for high lights, depicting the hair and features, especially the eyes, with greater delicacy. Marginal notes on some of the drawings give details regarding color, dress, or designs of jewelry.

Though he made some eighty of these crayon studies, which he intended to develop as oil portraits, less than half of the finished portraits have been located, among the best known of which are those of Henry VIII, Lady Vaux (at Hampton Court), and Sir Harry Guldeford (at Kensington Palace).

After the death of the artist the drawings were bound together in one large volume which, according to Horace Walpole, was sold into France, returned later to England and presented to Charles I by M. de Liancourt, French Ambassador. Recent research, however, reveals the following detailed history up to the time when the volume came to Charles. In 1590 it was in the possession of Edward VI, son of Henry VIII, as shown by the Lumley Inventory: "A greate booke of pictures doone by Haunce Holbyn



PORTRAIT OF HENRY VIII
By Hans Holbein, the Younger
In the National Gallery of Art, Rome



Engraved by F. Bartolozzi, historical engraver to His Majesty. From the original drawing by Hans Holbein. In His Majesty's Collection.



Engraved by F. Bartolozzi, historical engraver to His Majesty. From the original drawing by Hans Holbein. In His Majesty's Collection.

of certeyne Lordes, Ladyes, gentlemen and gentlewomen in King Henry 8; his tyme, their names subscribed by Sr. John Cheke, Secretary to King Edward the 6, wch booke was King Edward the 6." Edward either gave or sold this "greate booke" to Henry Fitz-Alan, Earl of Arundel, who kept it at Nonesuch Castle. From him it passed, through his son-in-law, Lord Lumley, to Henry, Prince of Wales, and thence to the latter's younger brother, Charles I.

King Charles, having a penchant for paintings, soon exchanged the Holbein drawings for a "Saint George" by Raphael, belonging to the Earl of Pembroke, who later presented the volume to another great early English collector, Thomas Howard, Earl of

Arundel. As part of the latter's collection it next appears on the Continent at Padua, where the Earl, being out of favor with Charles I, had gone to reside for a time. The book was again returned to England, to the Duke of Norfolk's family (descendants of the Earl of Arundel) and sold back to the Crown, as it is listed among the possessions of James II.

The valuable collection of sketches now mysteriously disappeared and lay hidden away for nearly a hundred years, until the day on which Queen Caroline unexpectedly drew forth the dusty volume from the dresser drawer in Kensington Palace. With delight she looked them over, and charmed with their virile simplicity, selected a number which she had framed and hung

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in her own apartments. In the next reign, under the direction of George III the framed drawings were put back into the collection, all were taken to the Queen's House, and the entire set was rebound in two volumes.

At the suggestion of Dalton, keeper of the King's Drawings, an attempt was made to have the sketches engraved, but the work was so badly done that it was given up in 1774, after a few plates had been made. About twenty years later Horace Walpole revived the idea, and under the supervision of John Chamberlaine, then Keeper of Drawings, they were copied by the Italian engraver, Francis Bartolozzi, on flesh-tinted paper and issued to subscribers in fourteen numbers, between 1792 and 1800, the complete series forming two folio volumes under the title, "Imitations of Original Drawings by Hans Holbein in the Collection of His Majesty, for the Portraits of Illustrious Persons of the Court of Henry VIII, with Biographical Tracts." A later edition was put out in 1884 containing facsimiles of the engravings. Copies of both the early and the later editions are found in various American libraries.

Returning to the original Holbein sketches, the two volumes into which they had been bound by George III were taken apart by Queen Victoria and the separate drawings carefully mounted and rearranged in four port-

folios which are now kept at Windsor Castle.

The Bartolozzi engravings, which have greatly increased in rarity and value, were the only available copies until Edward VII, realizing their appreciation on the part of the public, gave permission for a series to be accurately copied in the original colors and brought out at a moderate sum, which made them accessible to students and art lovers. These, as well as other excellent reproductions, in color, in copper plate etchings, and in carbon prints, are obtainable in this country.

A comparative study of the various reproductions with each other and with the originals is of interest. Although Bartolozzi departs in some measure from Holbein, in that he completes certain details which Holbein merely suggests and sometimes fails to catch the subtle expression, his reproductions are delightful and possess the great value of having been engraved before the originals were stained, traced, rubbed, restored, and otherwise damaged, partly through their having been used as drawing models by the royal children of two reigns. The later copies, being photographed from the originals, follow more truly Holbein's drawing but show the erasures, blurring, and other injuries they have suffered since Bartolozzi copied them.



BOOK CRITIQUES



LAOTZŪ DELIVERING THE TAO TĒ CHING

The fundamental document of Taoism, of which Laotzŭ was the accredited founder. Meyer, Chinese Painting, etc., Pl. xv.

Chinese Painting as Reflected in the Thought and Art of Li Lung-Mien (1070-1106), by Agnes E. Meyer, New York, Duffield & Company, 1923 (\$10.00).

In his history of Chinese literature Professor Giles cites from Laotzu a saying peculiarly apposite where discussion of Oriental art is concerned: "Those who know do not tell; those who tell do not know." Commentators can pile obscurity upon obscurity. It is in the nature of things. A veil hangs between the East and the West, a veil which it takes extraordinary intellectual and spiritual sympathy to penetrate. If there is any school of art through which the Western student needs truly enlightened guidance it is the Chinese. In recent years the ambition to provide such guidance has been steadily growing and inquirers confined to the English language have been supplied with some valuable books. Fenellosa, Binyon and others have written to good purpose. In fact, a veritable little library on the art of the East is rapidly developing. There is a special demand, of course, for the more or less encyclopædic study, and only recently this has been met to a certain extent by the volume written by Mr. Arthur Waley, of the British Museum, in the admirable series published here by the Scribners. But it has

been left to Mrs. Agnes E. Meyer to produce what seems to us to be the most inspiring book yet developed in this field.

It bears the title of "Chinese Painting as Reflected in the Thought and Art of Li Lung-Mien, 1070-1106," and, printed in handsome form at the Merrymount Press, is published by Duffield & Co. with numerous illustrations. Its usefulness is due in great part to its clarity, where, as we have indicated, obscurity so often prevails. But its clarity proceeds in the first place from Mrs. Meyer's point of departure and her complete grasp upon her subject. Seeing that Chinese art is essentially an art of ideas, she recognizes the necessity for a searching examination into the Chinese habit of mind, and before she unfolds her analysis of Li Lung-Mien she sketches his philosophical background, surveying in their order the traditions of Confucius and Laotzu and going on to the Buddhist phase of Chinese history. When she portrays the painter himself she presents him to us as peculiarly representative of that culture which flowered out all three influences and traverses his works as though they formed a miraculously compact and comprehensive museum of the basic ideas in an historic school. That, in fact, is precisely what they form, and in the upshot



THE WHITE LOTUS CLUB, FROM PAINTING BY LI LUNG-MIEN (Plate XIII)

"The White Lotus Club," a group of high minded officials, priests and literary men who in the fourth century sought the solitude of the Lu Mountains in order that they might strive for a clean and holy life. See p. 93 ff.



THE LOTUS CLUB, BY LI LUNG-MIEN (Plate VIII)

In none of Li Lung-Mien's pictures, or copies of pictures, that has come down to us, can his art in all its diversity be better studied than in this painting of "The White Lotus Club," for whether it be landscape, figure paintings or architecture, he never has excelled, never could have excelled, the perfection of this scroll. p. 220.

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her book is in consequence not only a life of Li Lung-Mien but an introduction to Chinese painting rarely luminous and edifying. This is a beautiful book, so systematic, so well reasoned and so thoroughly well written that one reads it with the keenest pleasure.

Mrs. Meyer goes to the root of the matter when she quotes, early in her analysis, this profound observation by her master: "Divine accomplishment in pictorial art is not incompatible with being a man of character and ability. On the other hand, if a man is really able and good, it will only add to the value of his artistic skill." Remembering the magnificent fruits of this hypothesis we reflect in passing upon the rebuke it gives to the modern artist, often revolving around an ideal of mere manual dexterity, like a squirrel in a cage, and contenting himself with an absolutely dehumanized conception of art. What saved the Chinese from the aridity that might have waited upon as objective an art as theirs was their constant interrogation of nature as a source of divine energy. "Their feet," says the author in a happy passage, "were planted upon the soil while their eyes looked starward for guidance." The thought is thus interestingly elaborated: "When a T'ang or Sung artist depicted a landscape he was not celebrating a religion that denied the reality of the outer world, but he, like his many predecessors, was telling the philosophical history of his people, repeating the ancient story of the Chinese belief in the great beauty and the profound significance of nature in every manifestation."

Art and philosophy, it is made plain, have gone hand in hand in China, have been fused, have arrived at a unity making it flatly impossible for the student to separate the one from the other. Here lies the importance of Mrs. Meyer's book.

She wins the same ultimate assent when, in the second part of her book, she surveys the art of Li Lung-Mien by itself. Her emphasis upon his supremacy seems, at times, excessive; once adequately stated it might reasonably be assumed, but again it is easy to grant Mrs. Meyer her ardor, for it is easy to understand it. Of the great scroll of

"The White Lotus Club" she says: "The exquisite forms that are clothed in a semblance to trees and rocks and water constitute a composition whose structural intellectualization could be carried on further. In spite of such abstraction, for no modern cubist ever was more abstract, representation is never sacrificed; but all the natural phenomena have lost the suggestion of the specific or individual thing and become symbols, as our Chinese writer expressed it, of 'the true and the good.' Even the clouds are not mere clouds, but the most careful studies in volume." The taste of Li Lung-Mien's quality given in a fragment like this—and Mrs. Meyer's essay is studded with kindred passages—is deepened by the illustrations, one or two of which we reproduce. Their most compelling trait is a marvelous fineness and expressiveness of line.

The works of Li Lung-Mien, illustrated or described by Mrs. Meyer, are recondite enough in their essential meaning, and Western eyes unquestionably have need of guidance like hers before they can draw from them their full, characteristic value. But they have one transcendent merit which for the student is half the battle, beauty rests upon them as it rests upon a flower. After all, it is no wonder that again and again Mrs. Meyer's fervid enthusiasm for Li Lung-Mien breaks out. He is an artist of such depth and such variety, of such dignity and of such grace, so superbly the master of a consummate technique and so enchantingly the interpreter of Oriental ideas. Merely on the surface he is, as we have said, extraordinarily beautiful. His linear magic alone gives one a memorable sensation. As we read this book we not only develop a new consciousness of his art, but, realizing the philosophy behind his craftsmanship, we receive a flood of light upon the whole mystery of Chinese painting. Mrs. Meyer dedicates her book to the memory of the late Charles L. Freer, whose creation of the great museum bearing his name in Washington has meant unique service to lovers of art. We can imagine no more felicitous tribute to him than this work of scholarship, imagination and state. ROYAL CORTISZOZ.

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The Great Chalice of Antioch. Volume I, Text and Diagrams. Vol. II, Photographures, Etchings and Diagrams. By Gustavus A. Eisen and associates, New York. Kouchaki Frères, 1923. \$150.

An elaborate study, beautifully printed, of what may be the Holy Grail.

In the early part of 1910 there was excavated by some Arabs at Antioch in Syria a chalice that seems to have been part of the church treasure. Records inform us that Julian, who closed the Basilica of Constantine in Antioch, tortured and finally beheaded the treasurer, Theodoretus, because he concealed something of great importance. This chalice, on account of the two kinds of evidence, is almost certainly of the first century; it is very probably one of the great treasures of that Basilica in Antioch, and quite possibly an object of the first religious importance as well as of remarkable significance in Art.

The chalice consists of two distinct parts. The inner cup which was left unfinished "was crudely made and we see that fragments had been cut from its rim as tokens and personal relics." The outer part had received a blow in ancient times. As this part is now crystallized it could not have withstood, in modern times, any such injury. Probably the preservation of the surface was due in very large part to the gilding of the decorations. These decorations as well as the crystallized state of the silver indicate Greek workmanship of the first century of the Christian era. It is somewhat under eight inches in height.

To a thorough investigation of the workmanship and of the history of this particular object Dr. Eisen of the University of Upsala and later of some years of experience in this country, has devoted more than eight years. "The delicacy and extreme minuteness of the design and execution and details in the portraits suggest the probability that the artist reduced his work after large and fully elaborated models were sculptured or drawn. Nowhere is there any trace of overlapping, crowding, or misspacing; in fact every detail appears calculated and precise."

We may note that besides the form of the object and the condition of the silver, the remarkable characterization, and the workmanship give good proof of its antiquity and unique value. For several reasons the representations of the Disciples may be considered as actual portraits. "They were made at a time when most of the personages represented were alive. The portrait of figure 11 is youthful because St. James, the Greater, died a martyr in 45 A. D. and no other portrait of him could have existed. The twelve portraits contain individual traits, not possible unless the artist had actual living men or copied personages of whom portraits had previously been made. The portraits of figures 2 and 3 are so similar to the much cruder and sketchy representations of Peter in the Catacombs of Rome (Wilpert plate 94) and in the chapel in Viale Manzoni that they leave no doubt about the identity, and it contains traits that later artists could not possibly have invented. The portrait of Paul resembles his representation in Viale Manzoni in no doubtful manner. The representation of Luke is Greek in feeling and in details. The one of Mark agrees with what is said of him in the History of the Alexandrian Patriarchs as to his being a carrier of water in his youth, his face, pose, and whole body indicating that trade. The figure of John suggests in every particular his youthful elasticity and mystic tendency, and finally, the figure 12 is represented in the linen dress favored by James the Lesser. The spiritual but commonplace features are individual and characteristic." Also this chalice portrays the "lift of inhalation." This fact "places them in an earlier and more authentic series than the representations in the Catacombs and in Viale Manzoni; those possess not even a trace of the lift of inhalation."

That lift of inhalation (the effect on the body of taking in breath) rediscovered by this author and here set forth for the first time, is seen not only as a characteristic of those who may be much out of doors, but is portrayed by an artist who added remarkable feeling and supreme technique to a keen per-



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THE GREAT CHALICE OF ANTIOCH
The Central Seated Figure is Jesus Christ the Savior.



DETAIL, ST. PETER.

THE GREAT CHALICE OF ANTIOCH.



DETAIL, ST. JUDE.

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ception of characteristic position and movement. The pictures, in fine photogravure, in the second volume show a corresponding regard for all the Disciples.

Space does not allow an elaborate study of this superbly thought-out design, of the Greek feeling for strength and dignity, the variety and individuality, the very careful calculation of line, mass, and open spaces, and of the effect of light. Also, one cannot here indicate even in a fourth part the results of the very elaborate and conscientious study to which Dr. Eisen has devoted himself for eight years and more. The work is divided into twenty parts. The first part, devoted to Provenance and Discovery, has chapters upon the history; references to Antioch, a careful description, and a consideration of the "universal appeal and importance" of the Chalice. Part II considers clearly and elaborately the size, form and technique, decorative details, description of the seated personages, and accessories of the seated figures. Within part III are elaborate studies that include reference to the lift of inhalation, to spiral curves, line, quality, symmetry, and "Accent." The chapter on "Accent" is a description especially prepared by the painter, Wilford S. Conrow. Part IV treats of the identification of the figures; Part V of related first century antique ves-

sels; Part VI of symbolism of the decorations of the minor figures and of the Chalice as a Christian sacred and mystic vase; Part VII of symbolism of the cup, "made in haste, left unfinished, a sacred relic." Part VIII treats in very scholarly fashion of the condition and of the genuineness, with account of the efforts to fix the precise date. Part IX considers the representation of Christ and the Apostles; Part X, the cup in representation and in tradition. The closing chapter, XXIX, contains a careful summary. In addition to the photogravures, executed by Elson and Company, are very interesting actual etchings (not reproductions) of the heads of the Disciples by Mrs. M. W. Kenney.

A proper Table of Contents, a practical arrangement of the plates in Volume II, an exhaustive Bibliography, and an Index, the clear type and artistic line and paragraph spacing make the use of this monograph a real pleasure. The intention to have the book-making worthy of the artistic and religious importance of the Chalice has been exceptionally well carried out. The volumes (14½ x 18½) are treasures for the archaeologists, the artists, the historians, and for every one interested in the great religion of the Western World.

RALPH MORRIS.

Wonders of the Past. The Romance of Antiquity and Its Splendours. Edited by J. A. Hammerton. With more than 1500 illustrations, including 100 full page plates in color. In four volumes. New York and London: G. P. Putnam's Sons. \$5.00 per volume.

Readers of ART AND ARCHAEOLOGY, whose love for "the Arts throughout the Ages" has been quickened by the monthly perusal of the magazine, will find in the three volumes of "The Wonders of the Past" that have already appeared (the fourth will shortly be issued) a wealth of story and picture concerning the marvels of the vanished civilizations that will surely repay perusal and enrich their knowledge of the priceless records of the Past.

Here we have a fruitful idea, stimulated by the published outlines of history, of science, of literature and of art bringing the accumulated knowledge of the ages within the reach of all,

now applied to the field of research and discovery as to the almost forgotten civilizations of remote ages. The result is that we can now visualize the great cities and civilizations of ancient times as they were in the bright days of their splendor and the freshness and youth of their monuments. Since these sketches are written by recognized authorities, the best known traveller-writers and the foremost archaeologists, the facts stated are so accurate that the expert cannot cavil at them, and the language used is so simple that the general reader can understand and remember.

The pictorial presentation also is so comprehensive through the reproduction of photographs of existing objects, and of drawings and paintings and restorations of vanished cities and monuments, that the study of the pictures, many of them in color, supplemented by the text, presents to the mind of the reader a clear

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vision of the story of man throughout the ages as revealed in the works of his hands.

For convenience, the contents of "The Wonders of the Past" is not presented in chronological order, but is arranged under several main headings, distributed through the volumes, each chapter being complete in itself.

To give some idea of the variety of story and picture awaiting the reader we shall classify some of these.

A. Wonder Cities: Athens, Alexandria, Babylon, Byzantium, Carthage, Carchemish, Mycenae, Ostia, Palmyra, Petra, Pergamum, Pompeii, Rome, Susa, Thebes, Timgad and Ur.

B. Temples of the Gods: Ancient Egypt, Greece and Rome, Angkor, Baalbek, Buddhist Shrines, Java, and Sicily.

C. Records of the Tombs: Tutankhamen, Mehenkwetre and the Valley of the Kings' Tombs.

D. Royal Palaces: Cnossus, Ceylon, Ctesiphon, Khorsabad, Nineveh and Persepolis.

E. Master Builders: Ancient Mexico, Maya Marvels, South American Masonry, Roman Aqueducts, Hadrian's Wall and the Wall of China.

F. Great Monuments: The Pyramids, Sphinx, Obelisk, Colossi of Memnon, the Behistun Rock, Carnac and Stonehenge, Malta and Easter Island.

G. Ancient Arts and Crafts: Greek and Roman Sculpture, Artistry of Egypt, the Potter's Art of Mediterranean Lands and of the Americas, Arts in Babylonia and Assyria, and of the Old Stone Age.

The Seven Wonders and the Wonder Workers of the Ancient World complete the headings. Space does not permit us to dwell on the excellence and educational value of the 1500 magnificent illustrations and the 100 beautiful color plates gathered from many different sources, carefully selected and reproduced with all the skill of the graphic arts. The fourth volume will treat of the many important cities and monuments not mentioned above and round out the publication as the most comprehensive and satisfactory presentation of the ancient world for the general reader that has yet appeared. We congratulate the editors, his colleagues and the publishers upon the thoroughness and skill with which they have performed their task.

This work should find a place in every public library and home of culture, and will be a veritable mine of instruction and interest for college students of Archaeology.

MITCHELL CARROLL.

The Outline of Literature. Edited by John Drinkwater. In Three volumes. Volumes I, II. New York and London: G. P. Putnam's Sons.

In attempting to give a concise "Outline of Literature" the editor and his associates have undertaken a difficult task. History, science, the survey of ancient civilizations can be presented in outline. But literature, especially poetry, has an intangible quality that eludes condensation. The author does endeavor to preserve the sense of continuity in giving "the reader something like a representative summary of the work itself, that has been accomplished by the great creative minds in the world of letters" and "in planning that work in historical perspective," but the reviewer leaves the perusal of the two volumes with a feeling that something essential is lacking.

Perhaps this is not entirely to be regretted, as the reader after having his interest stimulated and his love of good poetry and prose quickened by these volumes, will turn to the great authors themselves and find in the perusal of the world's masterpieces a joy that the ephemeral books of to-day cannot give.

Yet the ground covered is astonishing, as is indicated by characteristic titles of chapters: "The First Books of the World," "Homer," "The Story of the Bible," "The English Bible as Literature," "The Sacred Books of the East," "Greek Myth and the Poets," "Greece and Rome," "The Middle Ages," "The Renaissance" (Volume I), and "William Shakespeare," "Shakespeare to Milton," "French Literature in the Age of Louis XIV," "The Rise of the Novel," "The Eighteenth Century Poets," "Robert Burns," "Goethe, Schiller and Lessing," "Wordsworth, Coleridge, Southey and Blake," "Byron, Shelley, Keats"—in the second volume. Doubtless the third will bring the record down to the present.

Each theme is well treated and gives a clear picture of the author or period portrayed, and considering the inevitable limitations Mr. Drinkwater has admirably executed his task. Too much cannot be said in praise of the 500 illustrations that adorn each volume, gathered from every authoritative source with discriminating care and reproduced with artistic skill. With the aid of story and picture and brief extracts occasionally from the authors under consideration, these attractive volumes will awaken a more general appreciation of all good literature.

MITCHELL CARROLL.

THE ARTIST



"ANGEL OF THE ANNUNCIATION." By Civitale

Courtesy of Metropolitan Museum of Art.

God through man,
And man for God,
Truly spoke the artist,
Civitale,
When for the annunciate
He made this angel's
Face of love
And form of grace.
Quiet, though moving;
Not as walking,
Or as flying;
Forward, but not striving.
Above this world,
But of it;
Beyond this earth,
But on it,—
The proof by art
Of miracle and faith.
God through man,
And man for God,
Divinely,
Civitale.

A. M. B.

CURRENT NOTES AND COMMENTS

American School at Athens Notes

The Publication Committee of the School, Professor George H. Chase of Harvard, Chairman, have announced the publication, on the second anniversary of the gift of the Gennadius Library to the School, of a commemorative volume entitled "Selected Bindings from the Gennadius Library." Mr. Justice William Caleb Loring, President of the Board of Trustees, writes a Prefatory Letter addressed to Dr. Gennadius, the Introduction and Descriptions are furnished by Dr. Lucy M. Paton, and the thirty-nine plates, of which twenty-six are in full color, illustrate some of the more noteworthy bindings of this famous collection. The selection of the bindings to be reproduced was made by Dr. James M. Paton as the representative of the School, with the constant advice and help of Dr. Gennadius himself. Letter-press and reproductions are by the Chiswick Press of London. The volume has been issued in a limited number of copies (300) and is offered at a price (\$15) which brings it within the range of all book-lovers. Professor Chase receives orders from the United States and Canada.

The progress of the Gennadeion was delayed during the month of April by a strike of the marble-cutters, who got the idea that, in spite of the wide-spread unemployment in Greece, the new democracy meant higher wages for all. Mr. Thompson met the situation with firmness and resolution. He imported marble workers from outside of Greece, refused to submit to the dictation of the unions, and soon had gathered a corps of skilled cutters which, though fewer in number than the striking force, turned out more and better work. The building is now going forward steadily.

According to the present prospect, the exterior of the Gennadeion will probably be finished by the end of the year and the interior by the beginning of spring, 1925. The cases containing the Gennadius collections have now been received in Athens, and the Library will in all probability be installed before the summer of 1925. As soon as the dates are certain, announcement will be made of the dedication of the building and Library.

In the May number of this Magazine announcement was made of the "Cincinnati Excavation in Greece," at the site of ancient Nemea, conducted by the School. Originally a short campaign of a single season was planned, but Professor W. T. Semple of the University of Cincinnati now announces that Cincinnati is ready for a second campaign. Mr. Howard Carter lectured in Cincinnati in May on the Tomb of Tutankamen, under the auspices of those who had contributed to the campaign now being conducted at Nemea, and the public was informed that the net proceeds of the lecture would be used to finance the Cincinnati Excavation at Nemea. The outcome was a handsome balance for the excavation. As the results of the excavation are made known, there is every reason to believe that the interest of the citizens of Cincinnati in archaeological research will insure the continuation of such explorations in Greece in cooperation with the School.

It has been decided to hold a Summer Session at the School in the summer of 1925. The programme of Travel and Resident Study will be under the joint auspices of the School and the Bureau of University Travel. The period of Resident Study in Greece will be not less than six weeks, and Professor Walter Miller, of the University of Missouri, who is to be one of the two Annual Professors at the School during the academic year 1925-1926, will be the Director of the Summer Session. The sites of chief archaeological and historical interest on the continent of Greece will be visited and interpreted, Athens, of course, and its splendid museums occupying

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the central place in the programme. Opportunity will be given on the outward and homeward parts of the trip to visit other countries at the option of the student. While the party is in Athens, the facilities of the School will be placed at the disposal of the Session.

The work of the Summer Session will be so conducted as to make the course acceptable for credit in American universities. The cost to the student will be made as low as possible, it being the desire of both the School and the Bureau merely to cover expenses. The number of students will be limited so that all may be accommodated comfortably and with due regard for health.

Detailed announcements of the Summer Session will be ready in the autumn of this year.

Fifth Annual Meeting of the American Classical League

The fifth Annual Meeting of the American Classical League was held in Washington in the auditorium of the National Museum, Saturday Morning, June 28. Over two hundred delegates attended. The event of world-wide significance was the presentation of the results of the Classical Investigation conducted by the League during the past three years, of which we give a brief statement prepared by Dean West of Princeton University, President of the League.

The Classical Report

The most extensive and searching investigation ever made of the classics in our schools, or of any other school study in our land, has now been concluded. It has taken three years and has covered the whole country.

The co-operating forces which have brought about this result are the General Education Board, the seventy members of our classical committees, national and regional, forty-eight professors of education and psychology, the United States Bureau of Education, the College Entrance Examination Board, the Department of Education of the State of New York, all the State Superintendents of Education, the Registrars of practically all our American colleges, the various classical associations, over eight thousand teachers who have given their services without compensation, and also leading educational officers of Great Britain and France.

The small special Investigating Committee which supervised the actual conduct of the investigation consisted of Andrew F. West, Chairman, W. L. Carr, Mason D. Gray and W. V. McDuffee. When their labors were concluded a General Report was drafted. It will make a book of about 350 pages and we hope that it will be published and distributed in September. This General Report forms Part I of the results of the investigation. There are five other Parts to follow. Part III is now ready. It contains an account of the classics in England, France and Germany for the last thirty years, including the period since the World War. The remaining Parts are not yet ready for publication, but we hope to publish all of them within two years.

First, the Report is based on full statistical knowledge, newly devised scientific tests, special historical studies and collections of expert opinion. To eliminate any bias of judgment which might be attributed to the investigation if it were conducted entirely by classical teachers, the collaboration and criticism of forty-eight professors of education and psychology has been secured and has proved of great value. We have sought simply to ascertain the facts, favorable and unfavorable, and to discover their meaning.

Second, we have sought for the true aims or objectives, the proper content and the best method of classical teaching in order to discover our faults and improve our teaching. In the same way we have endeavored to improve the organization of the course of study and to devise a progressive plan for the future.

Third, it is now made clear by evident proof that the way to secure this most desirable and attainable result is to lay great stress on early acquisition of power to read and understand the classical languages and also concurrently and constantly to emphasize the larger permanent values, historical, literary, disciplinary and practical, which are derivable from proper training in the classics. We emphasize throughout the humanistic as opposed to the pedantic spirit.

Fourth, we find that the two things which now need most urgent attention are the better organization of the course of study and provision for training classical teachers. In reorganizing the course we propose to introduce easy Latin reading early and to reduce somewhat the amount required in the classical authors, believing it to be better to read a less amount well than a larger amount poorly. We also lay great stress on practice in sight reading.

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But the securing of better trained teachers in much larger numbers is our chief problem. All our researches converge on this point. If we can get the well-trained teachers in sufficient abundance, we believe that the rest will take care of itself. We have many such teachers now, but the demand is very far in excess of the supply.

Fifth, the Latin pupils (and even more the Greek pupils) are on the whole the best students in our schools. This is now a matter of definite proof. They are the pupils who usually do better than the non-classical pupils in English, modern languages, history, mathematics and the sciences.

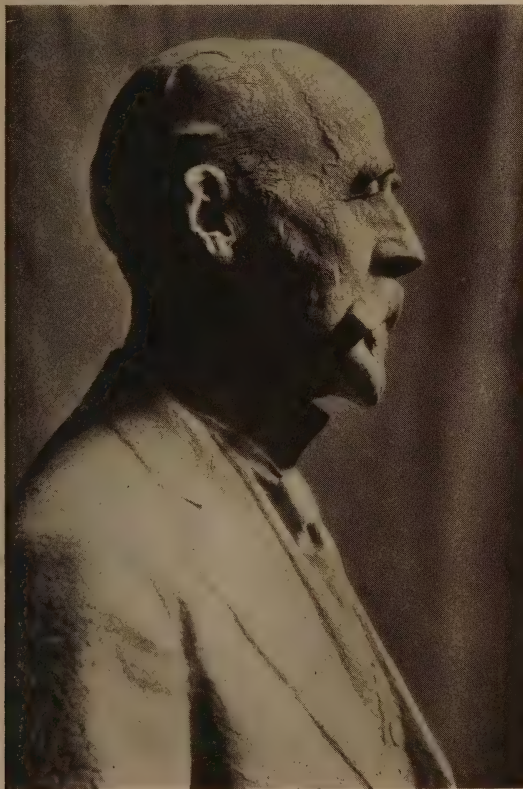
Sixth, we find that while the enrollment in Greek is deplorably small, it is increasing. The enrollment in Latin is growing by leaps and bounds *and now slightly exceeds the combined enrollment in all other foreign languages.*

Seventh, we find that England, France and Italy have reorganized their secondary schools since the war and have notably strengthened the position of their classical studies,—France most of all. No reconstruction has yet been effected in Germany.

Eighth, the Report discusses the bearings of our classical schooling on the wider problem of the needed reorganization of our entire secondary education.

Ninth, the tide appears to be turning in the right direction in our schools. Simplification of the course of study, better teaching and emphasis on training in the few essential studies of most general *educational* value, continuity and coherence in the pupil's work,—these are the indicated lines of what we hope is to be the coming reconstruction of our secondary schools. Whenever that happens the colleges will be able to stand more strongly on a sound schooling and will be helped to do better college work.

M. Wainer Dykaar—Russian Sculptor



One of the best portrait busts by Moses Wainer Dykaar, Russian sculptor recently in Washington, is that of Dr. William H. Holmes, art editor of ART AND ARCHAEOLOGY.

President and Mrs. Coolidge, Dr. Charles D. Walcott, Secretary of the Smithsonian Institution; and others including the late Alexander Graham Bell and Champ Clark were among the sitters whose busts were exhibited by Mr. Dykaar at the recent annual display of the Society of Washington Artists at the Corcoran Gallery. The portrait of Speaker Clark, in marble, was purchased by the Government for the Capitol.

Mr. and Mrs. Dykaar, the latter the charming model for some of the artist's best work, have been passing the winter in Washington, and Mr. Dykaar has occupied a studio at the National Gallery. He will soon return to his permanent studio in New York, where he has executed many important commissions. Mr. Dykaar is a native of Vilna, but left Russia twenty years ago to study in Paris, where he was a pupil of Rodin. Later he came to America. He is still a young man, and has attained well-deserved fame after much discouragement and hard work.

G. R. BRIGHAM.



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Ancient Chinese Stone Carvings found by Americans.

This stone carving of a horse is one of a group of ancient Chinese stone carvings found in the tomb of Ho Ch' ü-Ping, a Chinese military leader of the first century, B. C., who drove the Huns from Chinese territory. These were discovered last March in Shensi by an archaeological party headed by Carl W. Bishop operating under direction of the Freer Gallery of Art of the Smithsonian Institution, Washington, and the Museum of Fine Arts, Boston. Many ancient tombs, with remarkable sculptures were found, the most notable being that of Ho Ch'ü-Ping.

The European Archaeological Tour

The European Archaeological Tour, organized by the Archaeological Society of Washington in collaboration with the American School of Prehistoric Research in Europe, under direction of George Grant MacCurdy and Mitchell Carroll, assembles in Paris July 27, for visits to the various prehistoric museums and collections. Several of the party attend the meeting of the French Association for the Advancement of Science at Liege the last of July, participating in the work of the Anthropological Section and in visits to prehistoric sites and collections in Belgium. The early days of August are devoted to the exploration of the Old Stone Age caves and shelters of the Dordogne region, with students of the School, and to visits to old Roman towns of Southern France, such as Carcassonne, Nimes, Arles and Avignon.

The party next attends the International Congress of Americanists at The Hague where Mitchell Carroll gives an illustrated lecture on "The Preservation of Archaeological Sites as National Monuments in the United States." One of the notable events of the Congress is the visit to Haarlem, on invitation of Professor Du Bois, to see Pithecanthropus, the Ape Man of Java (500,000 B. C.). They also attend the second section of the Congress of Americanists at Gothenberg, and make a study of the relics of the New Stone Age in the Museums of Copenhagen, Stockholm and Christiania, sailing from Gothenberg for New York, September 6.

Among Americanists attending the Congress are Marshall H. Saville of the Heye Museum of the American Indian, H. J. Spinden of the Peabody Museum, S. G. Morley of the Carnegie Institution, in addition to the party organized by the Archaeological Society and the European School of Prehistoric Research.

According to the statutes decreed at the Paris session of 1900, the object of the International Congress of Americanists is the historical and scientific study of North and South America and their inhabitants. The work of the Congress will deal in particular with (a) the native races of America, their origin, their geographical distribution, their history, their physical characteristics, their languages, civilization, mythology, religion, manners and customs; (b) the native monuments and the archaeology of America; (c) the history of the Discovery and of the European occupation of the New World.

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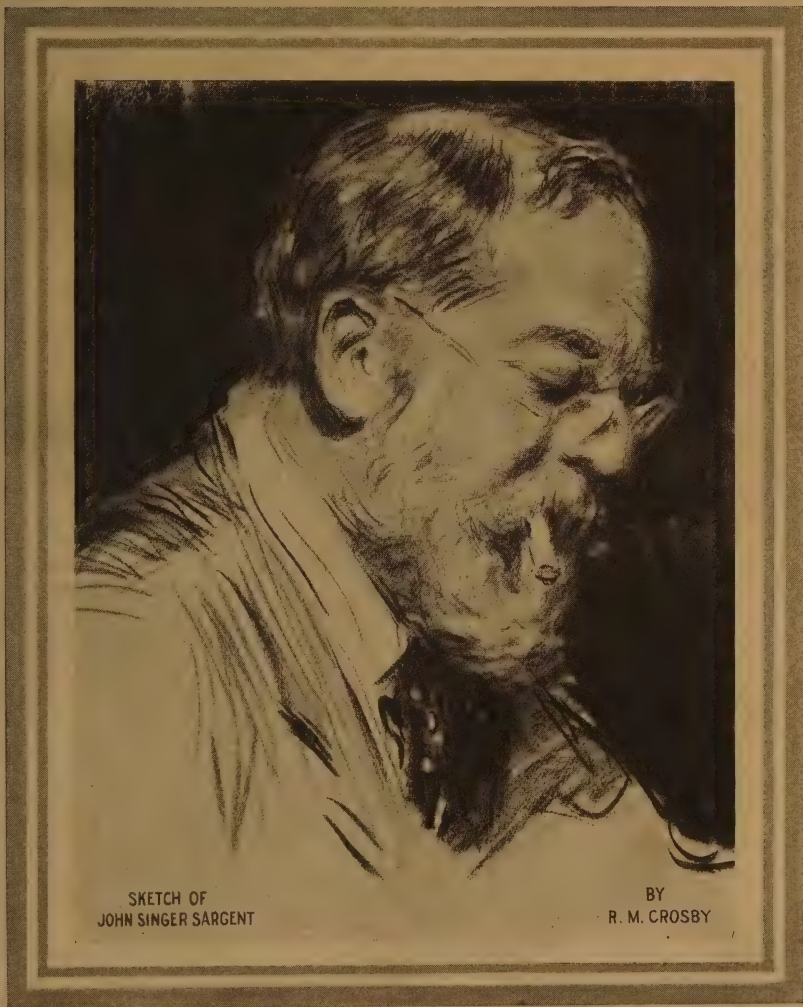
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Courtesy of the Grand Central Art Galleries

PORTRAIT OF PRESIDENT LOWELL. By John Singer Sargent.
Loaned by Harvard University.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XVIII

SEPTEMBER, 1924

NUMBER 3

JOHN SINGER SARGENT: SOME OF HIS AMERICAN WORK

By ROSE V. S. BERRY

WHEN the seventy-eight canvases of John Singer Sargent were shown last spring at the Grand Central Art Galleries, in New York City, another chapter in American Art History was written. It was the largest collection of Sargent's work ever assembled, and it was gathered with his assistance. The exhibition should make plain for all time Sargent's place in the art world. Sixty thousand people saw the show. Many times the visitors were quite as interesting as the portraits upon the wall. Occasionally the spectator was so closely akin to the assembled portraits that they were one. Boston passed by and looked with approval upon its contribution of distinguished gentlemen and gentlewomen. New Yorkers slipped in enthusiastically to view their personages of quality; while Washington, D. C., and Philadelphia kept up the out-of-town interest. No European portrait

gallery—not excepting the royal collections—could make one feel himself in the presence of real personalities any more than this assemblage of portraits Sargent has chosen to paint, including: Writers, the aesthete, the man of affairs, artists, actors and actresses, whimsical characters of temperament and aloofness, along with the real American patrician.

Far too many of the visitors, however, lost sight of the artist and his skill, in the pleasure of seeing again some picture long lost to the public view. With this in mind and for the sake of the serious student, an analysis of the exhibition stressing some of its phases seems fitting and timely. In order that the analysis and the conclusion may be reasonable and logical, and that the study of the illustrations may be worth while, some of the factors which go to make a good painter great should be considered.

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What constitutes greatness in an artist? This question if answered, involves a keen analysis of the production of the artist, and a thorough understanding of his work. This question cannot be answered *finally*, if it is concerning a young man. It would have to be a more or less prophetic reply, with his promising qualifications treated symptomatically. But when a man has been painting for many years, he will have achieved greatness, or he will have missed it forever.

Certain qualities are absolutely essential to good painting, though a proportion of greatness in the artistic achievement may depend upon the presence of several other relative qualities. Many of these elements are so entirely fundamental that they are self evident; others are less definite, more elusive and frequently subtle. Yet, their contribution to the completed composition is just that will-o'-the-wisp something, which they supply.

Drawing is an exceedingly vital factor in any work of art. Color, with its brilliance, and richness, and daring combinations, is almost an unfailing means of approach, in the hands of a painter. Color used in a tonal treatment, though frequently sombre, may yield additional strength, or if of a delicate quality, it may react fancifully and poetically. Design is a charming adjunct. Fluency—an unhesitating deftness—is a feature which the sensitive observer detects at once. Imagination, freedom of interpretation, is the artist's vision, opinion, and response to what he sees, transcribed to the canvas. If this is successfully caught in a permanent statement, it is one of the chief elements of greatness in his work. Knowledge of his medium, or skill in the use of several media beside giving him various ways

of saying a thing, literally puts his message into several languages. Through his medium the artist may come by way of technique to a greater breadth of handling: A boldness which adds strength, and on to a dare-deviltry which escapes freakishness in the hands of a master. There is a conciseness that is far from little, and there is a conservative manner that is altogether great. There is a directness which adds power, and there is a subtlety that gives a remoteness which intrigues the art lover though it may tantalize him at the same time. Versatility is the gift which makes an artist many-sided, and enhances his talent into one of untold richness. But, after all, the artist's supreme gift is his ability *to see*; he is what he becomes by reason of his all-seeing eye.

Fortunately for this study of Sargent's work several of his earliest canvases were exhibited. They ranged in date from 1878 to 1924, his last portrait, being that of President Lowell, of Harvard, which was only just finished. Portraiture is very much like sculpture, one sees so much at the first glance, that the inexperienced observer will conclude that he has seen it all. But there are many difficulties, and the art of portraiture is full to overflowing of pitfalls more or less complex. There are the dimensions to suggest on the flat surface, and the features to model by colored planes, the distinguishing personal characteristics and the likeness must be caught by uncanny concentration and extraordinary teamwork between the brushstrokes and the eye. Portrait painters excell in different ways. Some are at their best with the mature countenance of thoughtful men and women; others portray the aged with sympathetic understanding, while others are especially



Courtesy of the Grand Central Art Galleries
PORTRAIT OF MRS. H. F. HADDEN. By John Singer Sargent.
Loaned by Mrs. Hadden.



Portrait of Mrs. J. William White. By John Singer Sargent.
Loaned by Mrs. White.

Courtesy of the Grand Central Art Galleries

ART AND ARCHAEOLOGY

fortunate in interpreting youth. Some place the figure out-of-doors to get the stronger play of light and shadow, increasing the difficulties a hundred-fold. There are a gifted few who catch the instantaneous pose, antic, or smile of a baby, or the fleeting, pensive expression when a sensitive child fails to understand. These are some of the possibilities; Sargent seems to have them all.

The portrait of Mrs. H. F. Hadden was done when Sargent was only twenty-two. It has never been exhibited before. While it is little more than a sketch, many who saw it, considered it a gem. It is virtually a study in black and white; the black enveloping everything but the features and the white neck-tie. The latter is almost dazzling in its whiteness, which is carried from a translucence to a dead white, where its folds pile upon each other. The artist's family and that of Mrs. Hadden were for several years sojourners in the American colony in Paris, and the young people were friends. In the portrait, Sargent has caught and held an expression which must have been more or less fleeting, but there is no evidence of uncertainty in what he has left upon the canvas, and the work would pass easily for that of a mature man. The restraint in the treatment is almost as severe and successful as if the first utterance of a young poet had been in a perfect sonnet form.

"The Lady with the Rose," (a sister of Mrs. Hadden) (1882) was painted when Sargent was twenty-six. This picture has been exhibited twice in Paris, twice in London, and this made the second time for the United States. In looking at the painting, one marvels at the power and directness of Sargent's workmanship. From these two

earliest canvases it is easy to see that Sargent never had anything to *undo*. He came into his activity just as all the big changes were well established in the art world of the student. The Americans, led by Frank Duveneck, had forsaken Munich and its heroic, historical themes. The story-telling group upon the canvas was making way for the one-figure painted for the sake of its pictorial value, without a literary interest. All the art students had discovered Velasquez and seen in his Prado panels the telling effect of this kind of a presentation. A study of the detail of "The Lady with the Rose," will be a surprise to even the most careful observer.

The picture like that of Mrs. Hadden is very limited in its coloring, being a study this time in black and brown. Those who know a little of the difficulties which confront a painter, know that black is quite as baffling to paint well as white. Beginning with the dress which is all black there are some very fine distinctions made in painting it. There are the folds which go to a black black; but there is an entirely different black portrayed in the black-velvet of the front panel. This carries black to the deepest tone possible, and is done with richness and a surety in its handling which already foretells a deftness in the technique of painting textiles. The net over the neck and in the sleeves is yet another quality of black, but over the flesh tones it goes to a brown. The hair is brown; the eyes are brown; the foreground, and the silken curtain which makes the background are brown. The lightest area of the curtain, the rose she holds in her hand, and the flesh tones are a creamy-brown, so the whole composition is a lovely thing in black and brown. It would scarcely

ART AND ARCHAEOLOGY



Courtesy of the Grand Central Art Galleries
THE LADY WITH THE ROSE. By John Singer Sargent.
Loaned by Mrs. H. F. Hadden.

be possible to see in this portrait, only a portrait. Sargent has given it much more. Henry James, Sargent's friend for many years, in writing of the numerous fine canvases which England owns that were painted by Sargent, says: "But, the United States possesses 'The Girl with the Rose'." This picture was part of the sensation in Paris, when it hung together with his portrait of Carolus-Duran, on the line at

the Salon. The two raised Sargent from the student-class into the master-class, and that he might be entirely free from the Carolus-Duran dominance, or even a suspicion of it, Sargent shortly afterward moved to London.

For the sake of studying the painter's technique along one line of achievement, take three women gowned in white, as painted by Sargent. Mrs. Henry White, nee Margaret Stuyvesant Ruthersford, standing almost in the center of a large canvas, for all time will make the principal of a great portrait. The back-ground is the warm, nondescript, amber-toned brown, neither yellow nor champaign color; not so warm as the first, much richer than the latter, but a perfect combination with her ivory colored gown, and the gold and cane of the chaise longue before which she poses. Sargent has left no doubt as to the quality of woman he has portrayed. It takes generations of culture; a century's certainty of the day's events; the peace which follows a contentment difficult to obtain; a life well spent; rare poise and years of social experience, to attain the character and elegance of manner which are depicted here. There are several fine points in the painting of the canvas which the reproduction does not show. There is but one note of contrasting color. Sargent has taken the shade of her lips—the most delightful coral—and used it as the sole foil for the exquisite, tonally developed whole. There is a pillow of coral-pink on the day-bed, rising above the arm, and peering below it. This gives two places where the color-note is used to advantage. The third place is a coral-colored motive on the slightly opened fan. Such touches are superb and disclose with certainty and delicacy, the excellent points.

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Ada Rehan's portrait is a large canvas treated simply. The background is of tapestry, holding the interest entirely upon the figure of the woman, save for the few reiterated motives of a pattern which relieve this large area that might be uninteresting. There is a difference in the character of this second white gown; it does not go to the whitest white save in a few places, easily discernible in the reproduction. Sargent keeps the white to a gray, nearly all the way through, carrying the darkest shadows almost to black. Ada Rehan with the understanding of the actress has dressed her part; the gown she wears will be as fashionable two centuries from now as it was the day she wore it. As one looks at the picture, there is the suggestion of there having been a triangular motive made of the figure, if the straight line of the lower right-hand corner had been carried on by the upward swaying motion of the fan, which she holds still for an instant. There is something fine about this portrait, and one finds it difficult to say whether it is as woman or actress that Ada Rehan compels and holds the observer's interest and approval. For the study of the third white gown take the portrait of The Honorable Mrs. Swinton. The painting of the white of the gowns in both instances, with Mrs. White and Ada Rehan, has been truthfully seen, is entirely satisfactory and pleasing. While the richness of the material, its heaviness, its weight, the dead ivory whiteness of the one, and the silvery gray sheen of the other have been beautifully done, they could have been painted by Reynolds, or Van Dyke, or Lawrence. The deftness of their handling is not peculiar to the modern painter alone. This is not true of Mrs. Swinton's dress. The two former treatments could never have pre-



Courtesy of the Grand Central Art Galleries

PORTRAIT OF ADA REHAN. By John Singer Sargent.
Loaned by Mrs. G. M. Whitin.

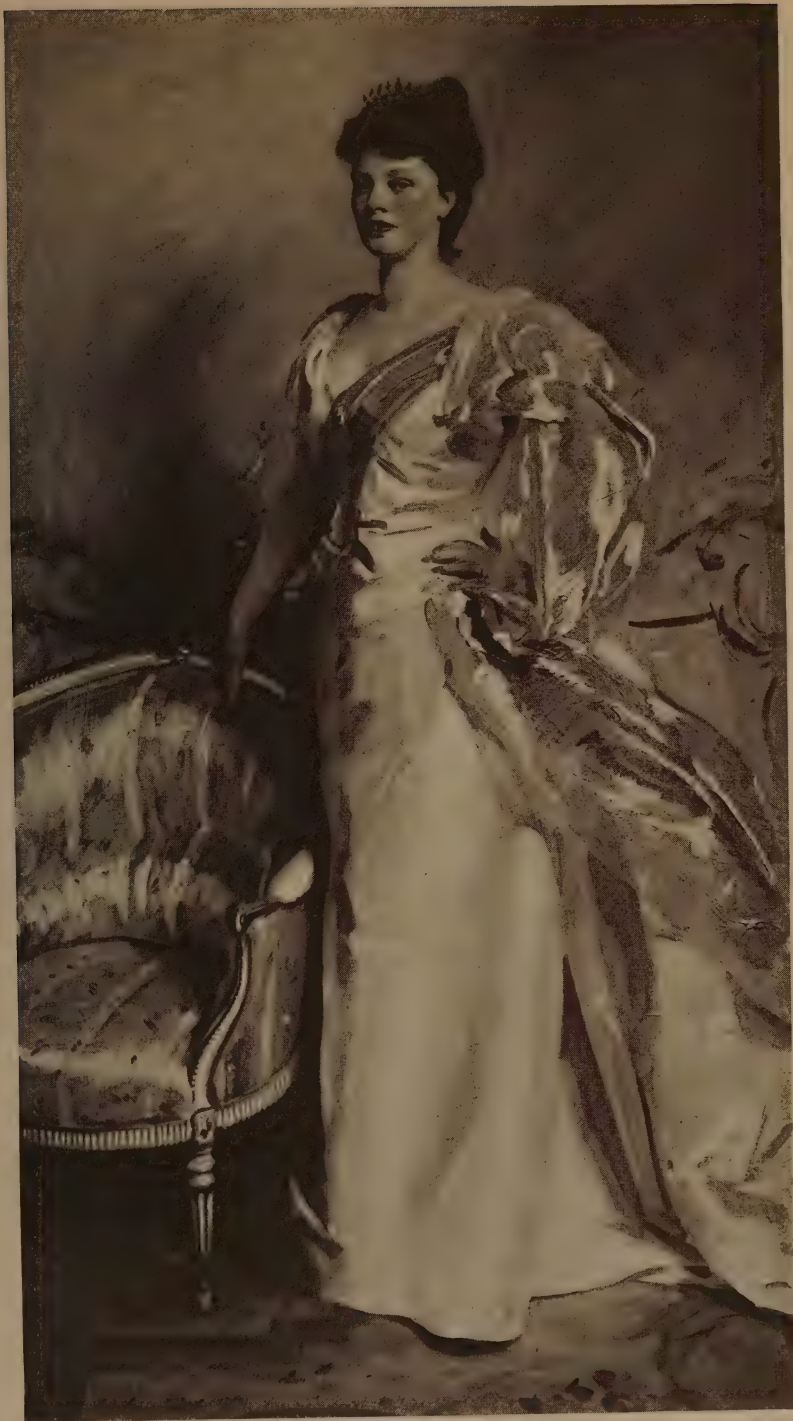
pared one for the way Sargent has painted the scintillating white of this. It is a pyrotechnical display of great sweeping brush-strokes. There are blues, greens, pinks, lavenders—every tint of the pearl in its most glowing display of color, so often concealed, but in this case rapturously revealed. There is no evidence of a second's hesitation, and the glory of the painted surface suggests instantaneous sight and the swiftest action in recording it. The white of the



Courtesy of the Grand Central Art Galleries
 PORTRAIT OF MRS. HENRY WHITE—NEE MARGARET STUYVESANT
 RUTHERFORD. By John Singer Sargent.
 Loaned by Honorable Henry White.



Courtesy of the Grand Central Art Galleries
 PORTRAIT OF MRS. MARQUAND. By John Singer Sargent.
 Loaned by Mr. Alan Marquand.



PORTRAIT OF THE HONORABLE MRS. GEORGE SWINTON.

By John Singer Sargent.

Loaned by the Chicago Art Institute.

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gown of Mrs. Swinton could never have come excepting by way of all the knowledge that the Impressionists have discovered. Sargent knows all they do, when they place pure color side by side without the mixing or blending—juxtapose them. He knows these colors assisted by light and distance will fuse into something more brilliant and startling; will merge into something far more effective and daring because of this scientific knowledge of color and light. But this is a technique, a mode of painting, which Sargent did not use in the work of his youth. This one instance as an example of it, however, would declare him master of the innovation.

In the portrait of Mrs. Marquand the paint is entirely unobtrusive—one sees it last, or maybe not at all. While the brush as an instrument is scarcely perceptible, what has come to the canvas by way of it, upon examination, will be found excellent. The white and black of the costume make good contrasts, well presented; retaining a conservative character for the picture. The hand and wrist are quite as lovely as the face, in their way. The sharp, upper hair-line which defines the arm and its whiteness against the black dress, and the lower, darkened, blurred line which gives the modelling of the arm and its rotundity, suggesting what cannot be seen, but what must exist—the round surface of the arm as it recedes—is the finest work of the old masters, done by a modern master with the old master's skill. The same thing may be seen at the side of the face, where the light necessitates the sharpened white line; while the rounded head and the shaded side demand the softened, darkened line which virtually loses itself in the background. Over and over again, the person who is interested in the way Sargent does

things, may discover these points for himself. The portrait of Mrs. Marquand is a masterpiece. Perfect it certainly is. From the expression of her face the observer appreciates that her life must have been satisfying and replete with experience permitted to the finest and best women. If to any observer, it seems that Sargent fails in reaching the depths of goodness and fineness of a woman and the heights of her mentality and aspiration, let him linger before this woman's face as painted by Sargent. If he finds nothing else, her barely intimated smile will silence him forever.

The portrait of Mrs. J. William White, of Philadelphia, is as different in treatment as it can be. It is literally a tour de force; it was made in an afternoon. One feels that the likeness came in a flash. As an example of spontaneity the picture is superb. As an evidence of gigantic skill, it is unfailing. The head is finished; the rest is sketched in, with here and there marks of completeness and perfection which astound the uninitiated. The dark ruffles suggested by circular horizontal lines on the left shoulder are made much more definite where the light gives them prominence as detail on the right side. There are two white revers (especially the one falling out upon the ruffled mass to the right), which are finished into satin, worth at least fourteen dollars a yard. The well-known art critic, Cortissov, somewhere in writing of Sargent has wondered how long the artist spent upon a string of pearls. Here is an answer for one instance, these pearls were included in the work of the afternoon. This picture is well worth serious study. Many know that the first impression, or the chosen expression of the sitter, by the artist, is a fleeting one. The painter

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catches it, feels it is the one to make permanent, then loses it, and maybe it does not come again. He must achieve it by way of his memory, unless by accident he can coax it back. In this portrait, Sargent succeeded in obtaining a splendid likeness, and fine vivacity. By leaving the picture in its sketchy state he has retained a freshness and a verve beyond any finished work he might have done. It was excellent criticism on his part to stop it there, and keen appreciation upon the part of the sitter to permit it.

In the portrait of Mrs. George A. Dyer, the art student will see something rare and lovely. The painting is a marvelous bit of beauty in itself. The texture of the surface of the canvas is so velvety in its quality that the observer invariably scrutinizes it to see *how* it was done. But the Sphinx is an open book, compared with this unanswered riddle. All that can be done is to tell what may be seen, but what can be seen and can't be told is the mass of the story. While the picture is one of Sargent's great ones, the canvas is small and as unpretentious as a semi-precious gem. There are but two colors used in the making of the picture: An unqualified black which serves everywhere, taking the character of the velvet gown and the soft, jet-black hair; the other color coming by way of the pale, invalid, flesh-tones, at their pinkest in her lips and fingers, palest in the thin, blanched face. The background and the settee are kept in kindred hues, which come into their strongest note of color in the rose, which is absolutely a product of the combined pinks of the flesh, lips and finger-tips. The woman looks out of her frame upon the passerby with eyes far apart, expressing an interest not yet compelled, nor even assured. She fas-

cinates by a subtle something which the artist has caught of her. It may be a beauty which is beginning to wane; or a sensitive reticence born of intellect and invalidism; or the aesthetic temperament that is misunderstood; or the melancholy spirit of grief which often saddens and sweetens its prey. But the whole expression of the portrait and its setting make an indelible impression and another delightful memory of Sargent and his art.

But, "Sargent paints men better than he paints women," was said many times during the exhibition at the Grand Central Art Galleries. Since from twenty-five large canvases in one room, the faces of nineteen women were presented in single or double portraits, something should be said in reply to this assertion. From such a number there must be a clear demonstration for or against the view of so many observers. First, without fear of the slightest disagreement it can be said, each woman, as Sargent set her forth, retained a distinctive individuality, no two of them had anything in common, save that they were women. Five of them were dressed in white gowns; two others, white combined with another color; yet not even the painting of white gowns was in any way kindred. There were society women, whose faces bore no trace of anything other than the non-committal expression assumed for the occasion; where "good form" forbids any evidence of emotion, or the presence of a disturbance, or a break in the sweetly placid countenance of the woman who is able to cope with anything. Even this, Sargent was able to present without making the expression uniform though it conformed. There were five elderly women portrayed in the collection, and his painting of them and



Courtesy of the Grand Central Art Galleries

PORTRAIT OF THE HONORABLE MRS. FREDERICK GUEST.

By John Singer Sargent.

Loaned by Mrs. Phipps.



Courtesy of the Grand Central Art Galleries

PORTRAIT OF MAJOR HIGGINSON.

By John Singer Sargent.

Loaned by Harvard University.



Courtesy of the Grand Central Art Galleries

PORTRAIT OF MRS. DYER. By John Singer Sargent.

Loaned by the Chicago Art Institute.



Courtesy of the Grand Central Art Galleries

THE SULPHUR MATCH. By John Singer Sargent.

Loaned by Mr. Louis Curtis.

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the years which had made them, was a separate chapter of achievement for the artist. All of them had had wealth and position, but not one of them had lived or had aged as the other had, and this was plainly indicated by the painter. A statement much nearer the truth would have been: Sargent paints all of the character of the woman she permits him to see. Since Eve by pretending to like the apple induced the innocent, non-aggressive Adam of the Book of Genesis, to take his bite, women have deemed it best to conceal their inmost thought. Scientists think that they have proof that it took twenty-five thousand years to make a blue-eyed woman. Add to this the skill of the previous black-eyed lady, with probably hundreds of thousands of years spent in attaining her art of concealment, and all of this, plus ultra-modern technique, and what chance has a man for penetrating the secrecy and the feminine spell with which woman surrounds herself, even though he have the eyes and the power of divination of the artist, Sargent? Handicapped by human limitations, Sargent undoubtedly is. But his collected work extending over the years of its execution would reveal: French women and their vivacity; English noble women, their dignity, their impenetrable reserve, but a charming womanliness accompanying it; the young English girl, totally lacking in sophistication but possessed of poise and much more learning than appears on the surface; the nervous, volatile, self-reliant American woman, along with the peaceful, dignified, sweet-smiling one comparable only with the prolonged sweetness and calm of a perfect June day. When Sargent has painted these women for a season, he slips away to Italy where the Italian

woman gets character into the wearing of her shawl. His Venetian women are among his best delineations. India sometimes serves him as a respite, where subtlety, philosophy, centuries of concentrated thought and practice have developed a mental quality that fascinates the artist to register. He breaks into Nubia, Algiers, or Tunis, and records for a change, what he finds there to vary his study of humanity. Then he crosses into Spain, and catches a fandango dancer, a Carmencita or some other cigarette-girl, and all of the movement of her wild barbaric abandonment goes on his canvas as evidence that Sargent can see, does see; can paint, does paint. And in concluding this phase of his work, once more without fear of contradiction, it can be emphatically stated, Sargent is able to set forth again and again a new variety of the feminine enigma.

Sargent knows the tradition of good painting from the earliest days to the present. When he breaks with tradition it is with deliberation, and when he is willing to pay the price for the experiment. There were several double portraits shown in the collection which were interesting as examples of what Sargent has dared to do at different times. Along with the rest of this exhibition these pictures ranged in date from 1880 to the work of recent years. Some of these have been painted with great precision, and others have been more in the nature of hurried sketches. "The Sulphur Match" is one of the earliest, done in Venice, when the Duveneck boys were roaming from one European art center to another. Several who were acquainted with these men who achieved so much for American painting in the eighties, felt that the man in this picture was



Courtesy of the Grand Central Art Galleries

PORTRAIT OF MRS. PHIPPS AND WINSTON. By John Singer Sargent.

Loaned by Mrs. Phipps.



Courtesy of the Grand Central Art Galleries

THE FOUNTAIN. By John Singer Sargent.
Loaned by The Chicago Art Institute.

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Courtesy of the Grand Central Art Galleries
PORTRAIT OF MRS. EDWARD L. DAVIS AND HER SON,
LIVINGSTON DAVIS. By John Singer Sargent.
Loaned by Livingston Davis, Esq.

Frank Currier. It is rather pleasing to believe that it might be, and since they often posed for each other, it is not unlikely. The picture is altogether attractive; it is extremely fine in many ways. In it Sargent has retained a very even balance with the dark and light area. He has avoided detail in handling the faces and he has gained in strength thereby. He has allowed both of them to place their interest upon the flame of the

match, and that has meant he was not concerned with their eyes, consequently it is a different interest which they arouse in the visitor. As a character study, the eyes of the woman would not count for any more than the hang of her dress, the hooking of her heels upon her chair, and her utter abandonment to the enjoyment of the time she will spend there. Sargent made her the chief object of interest, and could have told no more of her, had he written a volume. He has kept the man in a secondary position by way of a darker mass treatment; his clothing in no way rivalling hers as an indication of personality.

In "The Fountain"—a portrait of Dr. and Mrs. DeGlehn, the treatment is very different. The artist has given them light wherever it could be consistently secured, and the study is reversed; the man a little out of line, has the main interest centering in him, forced by his posing, and the woman's painting him. Her face in profile, and slightly shaded, is thrown at the same time against the spray of the fountain. Sargent has added to his own interest in this difficulty. It is a real feat in values which he has achieved, and one that every painter will appreciate.

In the portrait of Mrs. Phipps and Winston, the entire effect is that of the more pretentious portraiture of the great English period. There was no lovelier picture in the exhibition than this one. Age is treating it kindly, too. If the next twenty years continue the mellowing process which is going on today, the picture will be one of exceeding beauty because of this, over and above its other charm. The double-portrait interest is totally unlike that of the other pictures. There is the contrast in the age—the baby has given of himself in several ways: his

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pinkness is a delightful note of color; his dress is another sort of white to paint; his expression is that of attention rather than interest, and Sargent has shown it well. The question as to whether the observer sees the two, one at a time, or both together, is a matter of eye-focusing which is always of interest.

The portrait of Mrs. Edward L. Davis, and her son Livingston, is entirely removed even from comparison with those discussed previously. If it were not for the brown eyes and the brown hair of the child, the picture would be entirely of black and white. The figures are almost, if not quite life-size, and they fill by far the greater area of the panel-shaped canvas. There were several of the best critics in New York City who unhesitatingly pronounced this the best picture in the collection. It is seldom that both subjects in a double portrait are so equally interesting. Sargent has allowed the gown of the mother to melt into the background, which tends to emphasize their faces and the white of the child's suit. It is difficult to conceive of anything more life-like than the expression upon both of their faces. Often in a double portrait, one of the sitters will be better than the other, or the appeal will be so different that they escape comparison. But here they share interest, they share excellence, they share position, yet, as a unit they are marvelous. Sargent the painter, would have slipped out of the observer's consciousness perhaps, could one look at the conservative treatment of the mother alone, though her face gleams with the personal magnetism and maternal love the artist has recorded. When one stops to look at the boy, however, the work of the artist has been that of a magician. The



Courtesy of the Grand Central Art Galleries
PORTRAIT OF EDWARD ROBINSON. By John Sargent.
Loaned by Mr. Robinson.

white suit has been painted in with more bravura than anything so far in the double portraits. The values photograph so perfectly that they are lost in the reproduction, but in the painting they are staggering. This picture is more nearly a composite of Sargent and all he knows, than many of the others. Simplicity and directness prevailing; contrast, adding strength to the canvas; conservatism used with one subject



Courtesy of the Grand Central Art Galleries

PORTRAIT OF MRS. FISKE WARREN AND HER DAUGHTER. By John Singer Sargent.
Loaned by Fiske Warren, Esq.

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and the utmost daring in the other, with the impressionist's technique for the production of a sober-white—which is rare; with the knowledge of Velasquez and Hals in evidence, and his own skill displayed all through, this production might be termed an epitome.

In the treatment of Mrs. Fiske Warren and Daughter there is something new to consider. Sargent has placed two faces as nearly together as they could be placed and painted. The child's face fits perfectly into the curve of the mother's neck. In this position the observer can prove to himself whether it is possible to see two faces at once or not; certainly it would seem that this had been the experiment of the painter. Many find the portrait pleasing, even though they do not know what the artist has achieved for them. In the painting of the dress of Mrs. Warren the best example was shown of Sargent's impressionist's technique. Close by, the gown was a hopeless series of smudges, blurs, dashes, and strokes of different colors, but given a proper distance, and they resolved themselves into a diaphanous pink that was incredible to one unaccustomed to the miracle of juxtaposed colors.

As the visitor passes from one to the other of these Sargent canvases, he must marvel at the various ways the artist achieves his results. With the exception of the portrait of Mrs. Dyer, there was no other quite so beautifully painted as the portrait of Mr. and Mrs. Field. If one could forget the features, and treat the faces as bits of still-life, the surface as painted had the charm of an exquisite textile. The flesh tints were so delicately blended into each other that the merging was almost unbelievably beautiful. So much for the painting; as an interpretation of age

the double portrait was another masterpiece. Genial and kind, looking out with mercy upon some object of compelling interest the two elderly people stand, as Sargent paints them. She is the clinging, dependent, worshipful wife. The artist has made the clasp of her hands upon her husband's arm tell that much; while into the face he has painted more than any one can describe at a glance—the whole of her life is recorded there. The man has met the years differently. He is still the protector—considerate and gentle. There are volumes that might be written on these two old faces as Sargent has presented them. Each in their way are lovely, and too graphic an account might sound like sentimentality, but old and young visitors paused before this picture during the weeks it was exhibited in New York, and it will live in the memory of many.

It was a privilege to pass from one excellent painting to another of these double portraits. Homer Saint-Gaudens is the last one to be considered here. If Sargent had never given any other child's portrait to the public, this would have established proof of his masterly ability in seeing and catching the mental attitude—the indifference, the artlessness, and all that goes to make a normal boy. Again, the artist has chosen to allow the subject to be the chief charm. Sargent has not resorted to color, exaggerated pose, or some pictorial design, he has made the child, all of it. The chair upon which the boy is seated is almost exactly the center of the canvas. The various tones of black used in the lighter and more shaded portions of the picture are of Sargent's best. But, as in several other pictures discussed, the technique of the painter is submerged here



Courtesy of the Grand Central Art Galleries
PORTRAIT OF MR. AND MRS. FIELD. By John Singer Sargent.
Loaned by Pennsylvania Academy of Fine Arts.



PORTRAIT OF A BOY. By John Singer Sargent.
Loaned by Mrs. Saint-Gaudens.

Courtesy of Mrs. Augusta Saint-Gaudens

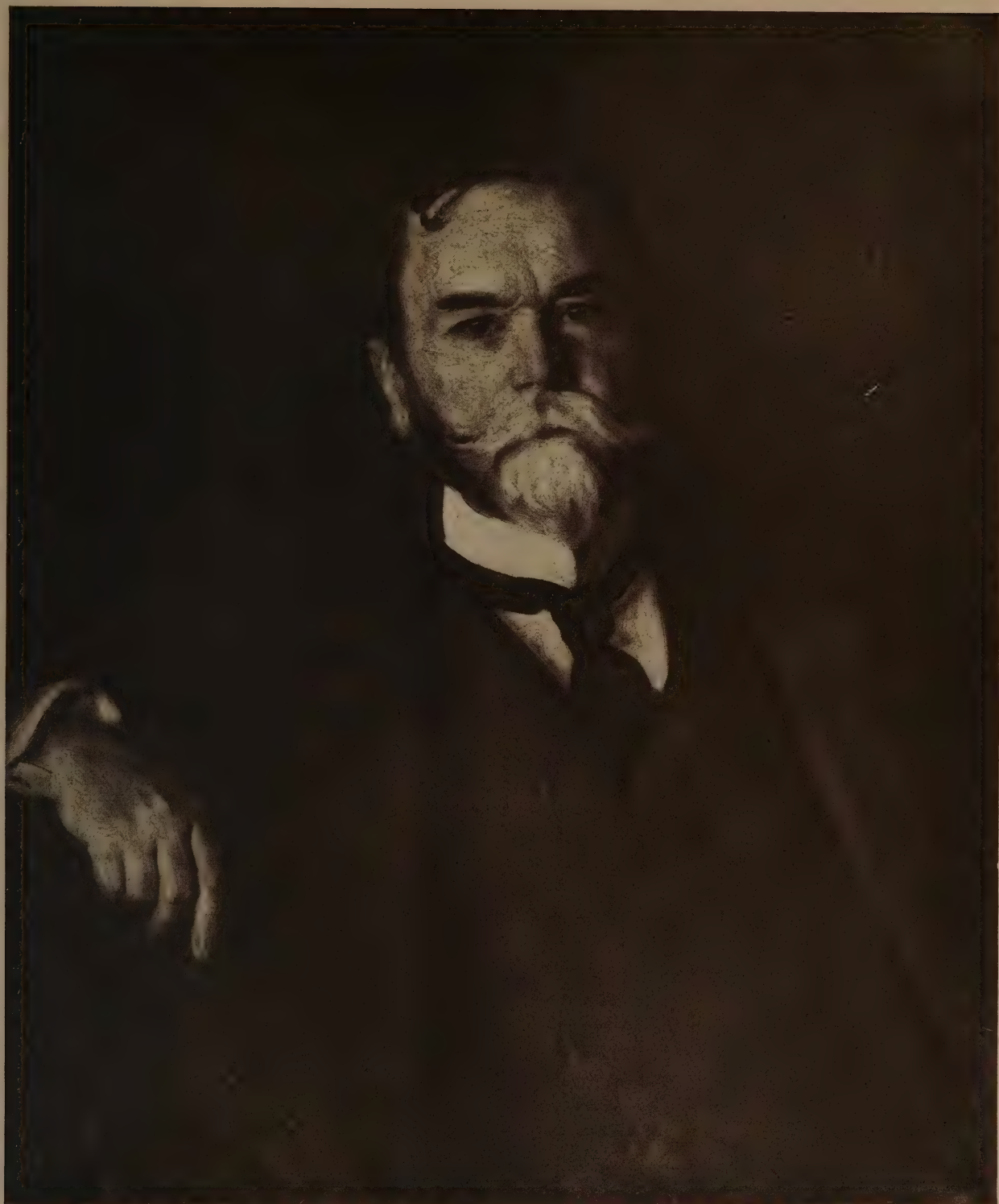
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in achievement, and the subject is supreme. The boy's boredom is only endurable, and that is all. It is evident that if the story does not go a little better, in the very near future, there will be no sitter for this portrait. How fine it is that Sargent could catch just this! For it sets the portrait apart from everything else that the painter has done. It is one more evidence of Sargent's superb seeing—another way of saying, a master's transcription. Having succeeded in making the portrait of the boy one of great merit, it was decided to leave the picture there. So, instead of bringing Mrs. Saint-Gaudens into equal prominence, and making it a double portrait in interest and finish, the Rembrandt principle of the "Night Watch" was used, and her figure was placed in shadow, back of the center, and the picture is of the child.

For proof of keen, discriminating seeing, study the following series of portraits as character sketches. That the comparison may be fair and the feat more difficult to establish, only portraits of men will be used for this test. Take the one of Major Higginson, loaned by Harvard University. The man is seated beside his desk in a revolving office chair. The encircling background is atmospheric and spacious. Part of the face is in shadow. There is no attempt at a pictorial handling; there is no splash of color; there is no effort to catch the attention of the observer, nevertheless, he feels himself in the presence of a person who demands attention. The subject of the portrait is certainly typical of the American imbued with high ideals, determination, untiring effort, and one who refuses to accept defeat. It is scarcely necessary to tell that he was a business man who stood for the best

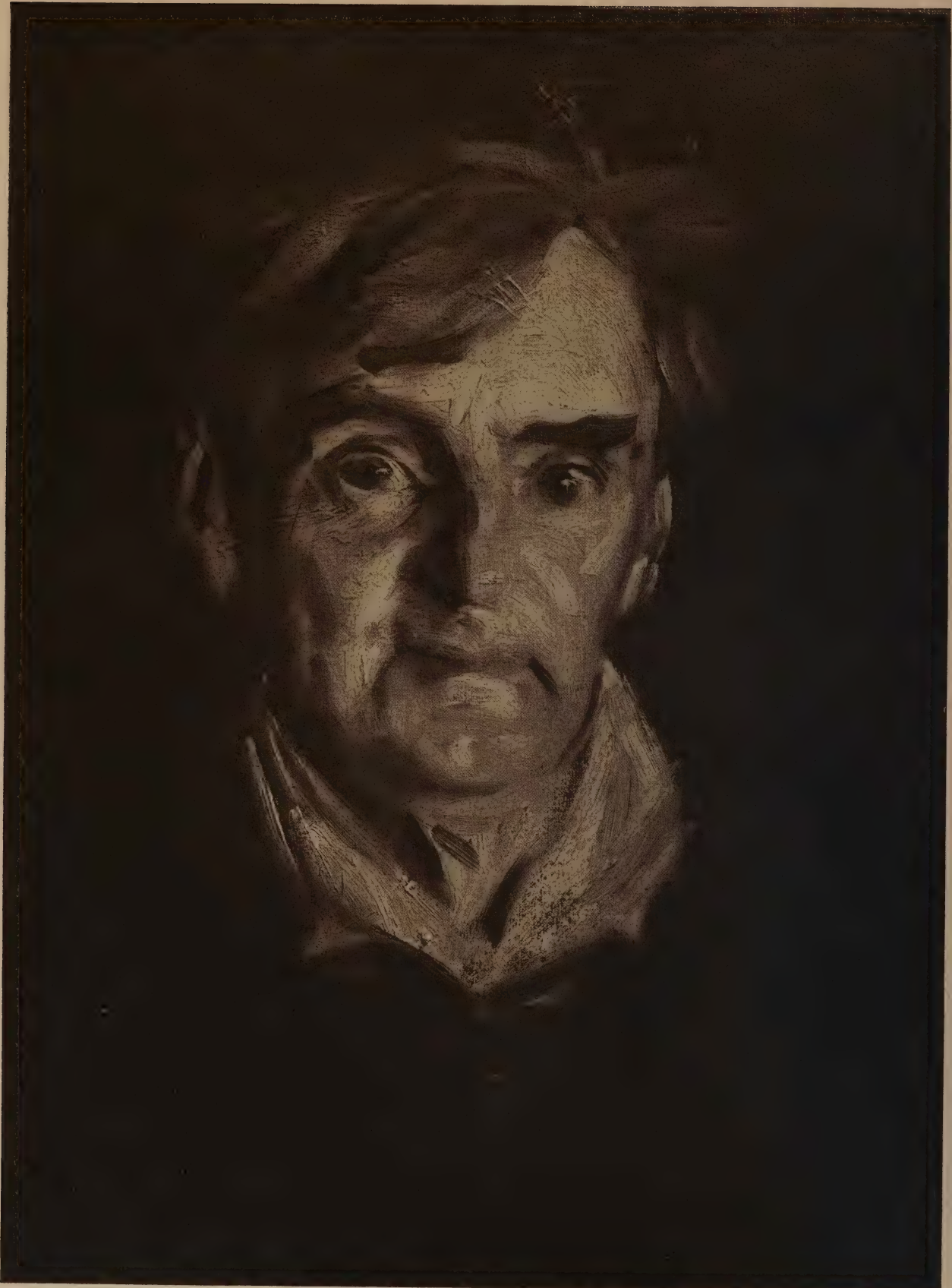
in his community, who financed the Boston symphony for years, carrying many other large projects through to completion. In a room with twenty-four other interesting portraits, the picture of this man was a dominating one. By many it was classed as one of the outstanding successes of the collection. It is small praise to insist that it is a great portrait, and a splendid likeness of a splendid man.

John Hay's portrait, much smaller as a canvas, and with even less to stop the passerby, called forth much comment. There is daring brush-work in this painting, and much aside from the strong personal appeal. Sargent has made the clothing as inconspicuous as possible, but the collar is almost a gleaming white, and is made apparently with one sweep of a broad, clean brush, which evidently had never been associated with anything less pure than white. The mustache is made by a few bold strokes, placed surely with great certainty and apparently with speed. On his forehead a stray lock of hair falls loosely; this has been indicated by a smudge, which actually shows a perfect finger-print. Very few painters would have dared such a stroke upon so prominent a surface. The fascination of the Hay portrait emanates from the eyes, and their persistently absorbing gaze, which could easily have been a senseless stare. What Hay was is revealed without reservation in the portrait. The *seeing artist* in this instance has translated with understanding the actual Hay process of seeing, which was accomplished with penetrating shrewdness and astute scholarliness. The attributes of a gentleman, writer, traveler, lover of art, thinker, leader, and diplomat—not each in turn, but all together, are shown in the Hay por-



Portrait of John Hay. By John Singer Sargent.
Loaned by Clarence L. Hay, Esq.

Courtesy of the Grand Central Art Galleries



HEAD OF JOSEPH JEFFERSON. By John Singer Sargent.
Loaned by Mr. Sargent.

Courtesy of the Grand Central Art Galleries



Courtesy of the Grand Central Art Galleries
PORTRAIT OF GENERAL LEONARD WOOD. By John Singer Sargent.
Loaned by Gen. Wood.



VENETIAN INTERIOR. By John Singer Sargent.

Courtesy of the Carnegie Art Institute

trait. This is achieved by a physical means directed from first to last, by the artist, but it certainly is a mental or a spiritual delineation of the most elusive of elements—the mind of a great personality.

In the portrait of Edward Robinson (Director of the Metropolitan Museum, of New York City), the effect is totally different, but none the less successful as a revelation of character. From the dark, atmospheric background a blond man looks out, not on the observer but past him. There is so very little in the portrait which is personal, *only a face and a hand*; all the rest is of the indefinite enveloping, darkened area. Yet in the hand alone, Sargent has declared his subject to be a person of whom it would

be a pleasure to know more. There is rare beauty in the hand and few laymen appreciate how much of the individual the hand can tell. In the face the actual story of the life is told: A man of thought, of culture, of a cosmopolitan refinement, a student and a scholar, and many there were who did not know him at all, but instantly asserted, without hesitation or thought of being mistaken, "He is also an aesthete."

The portrait of Joseph Jefferson, like nothing studied previously, is a spontaneous sketch, fascinating to those who appreciate the skill it declares.

Space forbids too much time spent with men who have been of interest to Sargent. The portrait of General Leonard Wood, Governor General of the Phil-



PORTRAIT OF ROBERT LOUIS STEVENSON. By John Singer Sargent.
 Courtesy of the Grand Central Art Galleries
 Loaned by Mrs. Payne Whitney.

ipines at the present time, is another type of man, while that of President Lowell, of Harvard, the most recent of the Sargent portraits, is yet one more. These carry their own message of individuality and of the talent of the painter. It is only as the artist's interpretation and technique is sought, in the whole of his production, that he stands apart from the people he commits to posterity by his skill, he is easily lost in their personalities if they are compelling or well known. Exactly as one painter portrays the land, another

portrays the human being. The landscapist will present fancifully and with imaginative skill what the land reveals of itself to him: Contour, pattern, the colored vegetation, earthy mass and atmosphere, and greatest of all, nature's moods and seasonal changes. The good portraitist does the same kind of seeing, except he sees human form, not earthy mass; flesh-tones not colored vegetation; mental activity in the most subtle effects of facial expression and the permanent lines left by experience and time, and not the misty haze

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of the distance, the fleeting light of the sun, or the charm of the brilliant hued season. These facts are the very *essence* of good portraiture.

For the last of these great portraits let the subject be another of the world's rare personalities. Did anyone ever see quite such a portrait as this of Robert Louis Stevenson? It is one of two, Sargent painted of the famous writer, at Bournemouth, Scotland.

The canvas is divided between two interests. One filled with pictorial imagery, the other vital with personal concern in the portrait. In the first, Mrs. Stevenson is seated in an arm-chair, veiled with a colorful scarf. She is the first of three light motives, tending upward, which together with the open door, the stairway and the window beyond, furnish the pattern for contrast with the bare wall to the left. Then, as if he had just walked into the portion of the room where he would be the sole interest, Stevenson, tall and slender; nervous, restlessly pacing the floor; poses in an apparent pause. Plucking at his mustache—probably an unconscious gesture—he stops long enough to look at the painter. Sargent has caught almost every qualifying characteristic that could reveal the thoughtful sensitiveness of a man like Stevenson. The hair brushed back, emphasizes the forehead of the thinker. The eyes are those of a fancy-laden dreamer, not incapable of a fiery flash if stirred by anger. The mouth would seem a perfect instrument for a whimsical smile. The whole attitude and appearance of Stevenson is that of the forceful being—a composite of the writer who has gone through much, that he might understand; of the artist who has labored persistently, that he might be the master of his medium; of the friend who gives sympathetic affection; of the man whose aspiration

is being hammered and beaten into resignation.

Finally, what of Sargent? Sargent the man, is at home any place in the world. He has drawn largely upon the world as his great book of learning. He has delved deeply into a knowledge of its people; their religion, their philosophy, their mysticism; their racial differences and their national characteristics. He is a man of unusual mental attainment, of inexhaustible vitality, and indefatigable as a worker. He speaks several languages, and has gone far into the serious study of music.

Sargent the artist, paints indoors; paints out-of-doors; he paints landscape astonishingly; he paints a dazzling interior with an exquisite play of light; had he chosen, no one can tell what he could have done with animals; he paints in their people, not once, but frequently, the characteristics and the soul of many nations; England, France, Italy, Spain, India, Nubia, Algiers, Egypt; and the United States, live, move, and have a real being, by way of many of his canvases. He has excellent examples in his portraiture all along from infancy, childhood, youth, maturity, middle-life and on to old age. When he desires he uses infinite detail in his portraits, at other times they are achieved by sheer bravura. His drawings are as much in demand as anything he ever offered the people. He is one of the world's great aquarellists. Unless facts; awards; a high place—not in a single country, but the highest place in several countries; national and international approval; world renown; and such evidence, as the tremendous quantity and the excellence of his work, could all be swept away and totally forgotten, Sargent's place among the greatest can never be disputed.

Grand Central Art Gallery, New York

HERBERT WARD'S ACHIEVEMENTS IN THE FIELD OF ART

By W. H. HOLMES

THE Smithsonian Institution is most fortunate in the acquirement of the Herbert Ward African Collection which comprises, beside an extensive assemblage of Ethnological material, a number of bronzes representing the African peoples. The latter, although works of art of exceptional excellence, are assigned to the Museum rather than to the Gallery for the reason that they are an integral part of a great collection which, by the terms of the gift, must be kept together as an exhibition unit. That Ward was a man of unusual ability, enterprise and hardihood is made manifest by the story of his life as told by Mrs. Ward and as recorded in his writings and the writings of others, and that he was highly endowed with artistic genius as well is made manifest by the works of his chisel as here displayed. That Mrs. Ward also is possessed of exceptional ability is shown by the energy with which she supported her husband in his various undertakings, and with which she carried forward to completion the work he left unfinished, as well as by the great skill shown in the installation of the collection, a collection destined to stand always as a worthy monument to them both.*

The impression given by the first glimpse of the dark bronze figures and groups of figures as one after another they come into view in the rather dimly lighted gallery, is that of the weird and mysterious with a distinct suggestion of the dramatic or even of the tragic, and

this impression is much intensified as one catches glimpses of the walls glistening with a confused, yet beautifully arranged, array of strange implements and sinister looking weapons. The observer marvels at the extent of the exhibit. That one man in a lifetime of wanderings in Africa, even with subsequent additions, could have gathered together even the half of these things almost challenges belief.

Perhaps the most extraordinary happening in the remarkable career of this hardy adventurer was his almost unheralded step from the restless life of a wanderer in African wilds into the realm of art. Although he had practiced sketching from his boyhood and had wielded the pencil whenever he happened to have one during the days of his wanderings, he could not himself have anticipated the success that attended his entry into the somewhat exclusive realm of sculptural art. Settling first with his collections in London, he bethought himself to portray some of the interesting people with whom he had lived and worked, and began by modeling the head of a typical African. A duplicate of this in bronze he gave to his friend, Ashton Knight, who, in 1901 sent it to the Paris Salon, where it was accepted and shown, his first venture becoming thus the first of a series of most unusual artistic triumphs. He gained recognition at once and the encouragement thus accorded resulted in his removal with his collections to Paris, where in a brief period of years, 1900-1912, the works shown in our National Museum exhibit were exe-

* The installation of the bronzes in the National Museum repeats in most respect the original installation in the Sculptors Studio in Paris.



PARTIAL VIEW OF THE WARD EXHIBIT AS INSTALLED IN THE NATIONAL MUSEUM



THE CONGO ARTIST

cuted. Examples also are to be found in the Art Gallery of Johannesburg, South Africa, and in the National Museums of Cardiff, Wales, and Nantes, France. The bronze head referred to, on which he gained his first recognition, is now in the Luxembourg, as is also the head of a girl, executed a little later.

In Paris Mr. Ward was accorded every possible honor. He received all the medals, including the highest that can be awarded to a foreigner. He was made a Chevalier of the Legion of Honor and elected to one of the three most exclusive clubs of Paris, the Cercle de l'Union Artistique.

It happened that Mr. Ward counted among his friends Mr. Sterling Heilig, a well known popular writer who has published much of interest regarding him—his work, his thoughts and his

sayings, and it seems most fitting that the latter should be given permanent record in this place since by no other means can we come so near the man we are called upon to honor.

Speaking with Heilig of his reception in France, Ward freely expressed his gratitude as recorded in the following paragraphs:

"There is a sense of freedom and of enthusiasm about Paris. You know that there are people all around you doing things, doing the same thing that you want to do; and although you do not visit them, you feel as if you also want to do your best with all your heart and soul." "Sculptors and painters, as a rule," he continued, "go through a long course of training in which they are influenced by the classic, and any original feelings they are



THE CONGO CHIEFTAIN



THE SCULPTOR, CARVING A WOODEN FETISH

ART AND ARCHAEOLOGY



THE FIRE-MAKER

born with are not strong enough to stick, because they see how absolutely perfect all this classical stuff is. Consequently they lose confidence and specialize on some ordinary theme, which has been done before, and they do it either better or not so well as it has already been done. Now on the other hand travelers, as a rule, are chaps who lack one quality, they regularly have no patience. To go forever is in them. They pass all kinds of interesting things, as does the modern automobilist—go like blazes, don't stop. Such is the spirit of the traveler in a new country, on, on, going, going. But if you get the combination of a chap who is fond of art and who has traveled, and who represents in his art the essence of what he felt as he traveled, you have

there something that must be of interest."

"In all these things," speaking of the seven or eight big statues, "the idea was to make something symbolical—not an absolutely realistic thing like wax works in an anatomical museum—but to make something which demands two different requirements; the thing must have the spirit of Africa in its broad sense, and at the same time it should fill the requirements of the art of sculpture. That man (pointing to the seated figure of the chieftain), take him. One man is no good; one man represents nothing. I wanted that bronze to represent not one chief, but a hundred chiefs. When you pass five years of the impressionable age from twenty-one to twenty-six, and when you are naturally in sympathy with people, interested in all you see, it seems to me that it is bound to dominate your life. And that is the whole story."

"Speaking of the standing warrior," he said, "as a rule warriors in sculpture have their arms flung out, are full of movement, but I have been present at a deal of fighting and have seen, alas, a deal of killing, and it is my experience that the man who is the most intent, absolutely, on killing somebody, is the man who is so intent that he keeps himself in, knitted together like a modern boxer. Having seen much fighting, when I came to do a figure like this, my idea was to represent all I have seen of many instantaneous visions of battle, as quick as lightning. He does not represent one warrior, but a hundred warriors."

"This work has been done because I love it, and if I have had a little talent for the thing, and if fortune has favored me to do exactly as I please yet each work has cost me pain like a woman

ART AND ARCHAEOLOGY

bearing a child. I have gone through periods when I thought it was not worth while, and the next day I have felt more hopeful and pulled out of the mess. Anything worth while is like that; you must be at times absolutely discouraged and you must rescue it afterwards. The thing that goes all right from the beginning is no good."

"Many people ask me, 'Why do you do these ugly negroes? Why not do things that can be put in a drawing room?' But even if a man does ugly negroes and knows what he is doing, and manages to get his soul into it, there will some day come along the men who understand."

THE CONGO CHIEFTAIN

As the collection is now installed in the northeast range of the first floor of the Museum, one enters through an open gateway in the low massive carved wooden railing embellished with small carved figures in the Congo style, he passes the portrait bust of Ward at the left and faces the bronze image of the Congo Chieftain, an imposing figure in dark bronze somewhat larger than life. Supported on a massive pedestal of dark wood embellished with carvings in native style, he is represented as seated on a lion skin in an attitude of attention or expectancy. His powerful legs are doubled up against the body. His back is supported in part by a native chair of strange construction from the sloping back of which is suspended a cluster of human skulls, attesting, no doubt, his prowess in battle and symbolizing his office as chieftain.

The figure is strongly modeled and suggests great physical strength. The massive trunk is bent forward. The head is crowned with heavy locks which hang down at the sides and back. The face is massive. The eyes,



THE FOREST LOVERS

shadowed by strong brows, peer forward between the parted knees. The expression, seemingly stolid, does not, however, admit of any question as to the place the Chieftain holds and intends to hold among his people. The right hand grasps a strange weapon, a spear-like mace, the point of which is set in the ground against the side of the right foot. The left hand clasps the left ankle and stabilizes the pose. The only dress is a loin cloth trimmed with shells and a necklace of shells and of teeth of lions. It is a work to attract and hold the attention of the thoughtful visitor.

CONGO ARTIST

One of the most telling presentations of the primitive African, physically and culturally is the figure of the Congo Artist (*Souvenir de Voyage Expedition*



MOTHER AND CHILDREN IN FLIGHT

ART AND ARCHAEOLOGY

Stanley). The powerfully modeled figure of the man, something over life size and nearly nude, sits flat on the ground; his long, strong legs are spread wide apart while the right arm is extended at full length between them; the hand is closed save the heavy forefinger which scores the figure of a serpent deeply in the soft clay. The head is crowned with a mass of hair, short plaits of which hang down at the sides and cover the neck at the back. Across the forehead there are knottings of the hair, while the knotted whiskers extend in a single row from ear to ear. The features are naturally the center of interest, indicting concentration upon the drawing. The attitude of every member of the body, the action of every muscle and the expression of every feature contribute to the effect. One would expect the toes to tighten in sympathy with the finger pencil as it turns the sharp angles and to relax as the curve straightens out, and the lips and brow, although in rigid bronze, are so modeled as to seem to have the mobility of life.

MOTHER AND CHILDREN IN FLIGHT

A young mother with her two children, a boy of five and a babe seek safety in flight from dreaded dangers typifying the precarious existence of the cannibal tribes. The mother, pressing forward in agonized expectancy, is nude save for a fringed strand round the waist draped in front, a simple necklace of shells or animal teeth and wristlets and anklets of metal. Her body and face are embellished in a tasteful manner with relief scarifications and her hair knotted in part across the forehead is held in place at the back by a heavy pin. The babe is supported in a sling of rough fabric or skin and clings to the mother's left side

held tightly in place by her left arm. The naked boy, clinging to the mother's left leg, is held by her right hand and, like the mother, is anxiously peering forward in anticipation of danger. The tragic story is well told; the expression of the features, the attitude of the bodies and every movement of the limbs contribute to the effect. It is a conception presented without a fault.

That human nature is the same among all peoples and that affection of mother for her children is universal is exemplified by the following incident related by Ward:

"One day, whilst strolling through a native village, my attention was attracted by the piteous moaning of a woman. I found her lying upon a heap of refuse—banana peelings, sweepings, fishbones and rubbish, all seething in the hot sun. The poor creature appeared to be in great distress. Her body was smeared with blood and filth and the flesh was literally torn from either side of her face, leaving her temples bare and raw.

"In her agony she had clawed and torn her flesh with her finger nails. Her despair was indeed pitiful to behold, and I sought to soothe her, but all in vain.

"Turning to a native who was standing by I inquired in the native language: 'What ails this woman? What manner of malady is this? Quickly tell me words to explain this.' The savage shrugged his shoulders and with a scornful toss of his head replied: 'That woman's baby died a few days ago. See! She bleeds herself with grief. That is all!'

"Grief. The pathos of the scene would have moved a heart of stone. There at my feet was a revelation of savage feeling, of love and grief, of the deep emotions that can be enjoyed and suffered by one of a cruel, cannibal



THE SORCERER

ART AND ARCHAEOLOGY

race. As a mother, this woman had cherished and loved her child; as a savage, ignorant of faith and forlorn, she had mourned her infant's death."

THE FIRE-MAKER

No art is more essential to the human kind than the making of fire, and the fire maker as here presented is a familiar figure to all students of primitive peoples. The great virility of this figure, the splendid genius that created it, cannot be fully realized until it is closely studied, until the hand is placed upon the life-like bronze; it seems the real man of flesh and blood and action. The pointed implement of bone or other hard material is set in the surface of a dry piece of wood and twirled between the palms of the hands until heat is generated and a spark arises igniting the ready timber necessarily at hand. It is an art practiced in identical form during the long stages of human history, is practiced in time of need by peoples in all stages of advancement and must continue to be practiced on occasion to the end of the human career in the world.

DEFIANCE

This remarkable statue depicts the human savage, the primitive man not yet freed from the deep shadow of the wild, although it is apparent that the represents a stage of culture ages above the horizon that separates the pre-human from the human stage, for he wears a loin cloth trimmed with cowrie shells and anklets trimmed with pendent teeth of animals. His hair is neatly arranged, his chest is embellished with scarifications applied with excellent taste and he grasps in his right hand a deadly weapon of steel.

The presentation is masterly and a culminating achievement in the career of this gifted sculptor. The heroic

figure quivers in expectation of immediate and deadly encounter. Every sinew is knotted in readiness for the instantaneous spring, while the threatening attitude and the fierce visage are calculated to strike terror in a foe not well accustomed to the deadly encounters of a cannibal race.

It is especially to be noted that in this and indeed in all the sculptures that Ward has left us, there is an absence of the mannerism that so often creeps into the work of school-trained artists. Every lineament is as the work of nature's own facil and vigorous chisel.

It has been said that the man who stood for this statue in Ward's studio in Paris was a mild mannered negro, possibly without the least knowledge of the fierce encounters of the Congo, and that in order to obtain the desired attitude and expression, Ward said to him: "Now let me see how you would look if a man stole your wife." The result is here perpetuated in the rigid bronze.

THE SORCERER

The African tribes are believers in the existence of mystic powers which control more or less fully the welfare and destinies of the people. These powers, usually evil, are often believed to reside in members of the tribes, who, through some misfortune, have come to be suspected of having affiliations with the spirits of evil and of exercising on occasion their mysterious powers.

Due to the constant dread of malevolent spirits and the desire to defeat their supposed machinations, certain individuals among the people, taking advantage of these beliefs, assume to be able to detect the workers of evil and by taking advantage of their fears, acquire great control over the simple people. This is the Charm Doctor or

ART AND ARCHAEOLOGY



DEFIANCE

Sorcerer. The practitioner, in order to impress his audience, resorts to varied cunning devices. He holds aloft his personal fetish, a carved wooden figure assumed to have magical power and works himself into a frenzy, performing wild antics, as shown in this wonderfully modeled figure.

So fully are the people deceived that on the Sorcerer's announcing that the evil spirit is possessed by some old person, usually a woman, or perhaps by a personal enemy, the dangerous person thus pointed out is at once destroyed. This, in the understanding of the people, serves to break the evil spell.

THE FOREST LOVERS

The story of the mating of the young is a universal story common to the forest and to the palace alike. This verile bronze typifies this most interesting stage in the life of the human individual and of the human race. The pair is seated in chaste embrace, the young woman adorned with a metal anklet only and the man with a necklace of teeth and shells.

DISTRESS

Ward knew the peoples of the Congo more intimately and has written regarding them more appreciatingly than any other explorer of the dark continent. He has told us more of them, of their habits and customs, of their virtues and vices than any other of the many who have penetrated the African wilds, and these sculptures tell of their physical traits more effectively than can be told by any other means.

"Distress" is the powerful figure of a nude African, the work untouched by a trace of the convention that prevails in the sculptor's art in all climes and among all peoples. The entire body is affected by the intense emotion; every member aiding in the expression which is focused in the attitude of the bowed head, the face deeply buried in the muscular arms which envelop the neck and shoulders in close embrace. The story, the universal story of mortal distress, is so fully told by the sculptor that words can add nothing.

ART AND ARCHAEOLOGY

Not less interesting than the bronzes already described, are the figures of the native sculptor, who, with the actuality of life, carves his wooden fetish; the burden bearer, the slave woman bringing from the forest the heavy load of fagots; the reclining figure of the young woman typifying the physical comeliness of the black race; another female figure, and the several busts of men and women, doubtless replicas, in part at least, of the early works which brought the genius of Ward to the attention of the art world of Paris.

Thus Ward's genius has presented in an attractive, even a fascinating manner, a people whose status, according to his own story, is at the very bottom of the ladder of civilization, a people living in a manner hardly above that of the beast of prey and excelling the brute in brutality, for the lowest brute does not systematically hunt and kill and feast upon the bodies of its own kind.

Sterling Heilig's estimate of Ward's work is expressed in the following words:

"The sculptor has infused into the dead bronze the pathos, the dignity and the genius of the African forest dweller. Nothing but sheer power could have forced upon western cultured superficiality the interest which Ward's work excites—interest in a race long persecuted with pitiless cruelty, a race of another color, remote, incomprehensible to the western mind."

The triumph of Ward's genius is proclaimed in the following lines by Miss Leila Mechlin:

"Mr. Ward was a man of extraordinary personal magnetism, he had enormous resources within himself; his habit of thought was direct and simple; thus, when he came to give his entire time to sculpture, he was immediately able to produce, without the usual apprenticeship, works of not only pronounced merit but bigness in conception. He modeled not because he wished to produce art but because he



DISTRESS

had something he wanted to say. For this reason undoubtedly there is not the least trace of self consciousness, on the part of the artist to be found in any of his works. In strength, power and virility they have seldom been equaled. They are plastic, and in rendering peculiarly sensitive. They are, to be sure, primitive man-ugly but paradoxically beautiful in strength, finely and firmly modeled, amazingly true—realism at its best, because touched by a large sense of humanity."

The American Magazine of Art, April, 1922.

CURRENT NOTES AND COMMENTS

American Schools of Oriental Research.

The American Schools of Oriental Research have taken some long steps forward during the past summer. They rejoice in the receipt of the two bequests of the Rev. Dr. James B. Nies, which have now been paid over. One bequest of \$50,000, with interest for a year added, will be immediately used for the erection of the building on the property in Jerusalem, to be named in memory of Dr. Nies's wife, Mrs. Jane Dows Nies. Plans for this building have been for long time in preparation. They were drawn by Mr. Ehmann, a distinguished architect in Palestine, with the cooperation of Prof. A. T. Clay and Director W. F. Albright, and revised by the Consulting Architect in this country, Dean Meeks of the Yale School of Fine Arts. These plans were approved by the Trustees, and were forwarded to Jerusalem in July, with instructions to Director Albright to obtain bids immediately and to forward the work of construction. It is hoped that the building may be well started before the rainy season. The other bequest of \$10,000, known as the Jane Dows Nies Endowment Fund, is to be used for publication and will be applied to the publication of the School's Annual, the fourth volume of which has just appeared. This fund will net over \$500 a year, and a payment for the past two years of over \$1,000 has been received.

The Annual Professor in Jerusalem the coming year is Prof. Max L. Margolis, of the Dropsie College; the Fellow is M. Harald Ingholt, late Fellow in the Graduate School at Princeton University, who has just taken part this last spring in a very successful French expedition to Palmyra. Prof. E. Chiera of the University of Pennsylvania will be Professor in Charge at the School in Bagdad, the first incumbent for a whole year. Professor Clay formally opened this School last November and spent some time in Mesopotamia and adjacent regions.

The nucleus of a valuable library has already been established in Bagdad by the Schools through the gift of the late Professor Jastrow's valuable Assyriological collection, and to this it is expected that the library of the late Dr. Wm. Hayes Ward, publicist and Orientalist will soon be added, as he bequeathed his library for such a school to be founded in Mesopotamia.

Central Ruins of Rome Soon to be Excavated

Roman archeologists from Raphael to the present day have always cherished one special dream—that of excavating and bringing to light the remains of the group of Imperial Fora, which occupy the space between the Capitoline and Quirinal Hills. They begin, in point of time, with the Forum of Julius Caesar; then come those of Augustus, Vespasian and Nerva, and the Forum of Trajan, which was nearly as large as all the others put together.

These Fora presented a series of magnificent public buildings, colonnaded squares, temples and basilicas, which in the course of time not only fell into ruins, but became completely hidden by what Lanciani calls "ignoble superstructures." The low-lying Forum of Augustus was reduced to a swamp in the Middle Ages, the one surviving archway being known by the significant title of "Arco Dei Pantani." The ground was drained and the level raised in the sixteenth century, when new streets were laid out, and the convent of the SS. Annunziata was built in and about the central temple of Mars the Avenger, dedicated by Augustus after the battle of Philippi.

The demolitions that will shortly be begun will bring to light the north hemicycle of the Forum, the cella and the porticoed vestibule of the temple and the "favisce," or cellars, where the priests of Mars used to keep their treasures and the savings of many private citizens to whom they acted, in a certain sense, as bankers. All these remains are said to be in a wonderful state of preservation.

BOOK CRITIQUES

The Outline of Art. Edited by Sir William Orpen. With over 300 illustrations, of which 24 are in color. In two volumes. New York and London: G. P. Putnam's Sons.

The editor says at the close of this introduction: "In the OUTLINE there will be attempt to print all the details of the history of art for six hundred years or to indulge in learned argument and criticism. We propose to reproduce as many as possible of the greatest pictures in the world and to say enough about their painters for the reader to understand what are their peculiar characteristics and what are the qualities of their work that make it beautiful and inspiring." This defines the limits the Editor has imposed.

The Story of Painting since its rebirth in Italy in the beginning of the fourteenth century up to the present, with only incidental mention of sculpture and other arts, is to be told. Thanks to those limitations the thread of continuity is carefully preserved and we have in the 491 pages of text, interleaved abundantly with over 300 full page illustrations, of which 26 are in color, one of the most readable and instructive surveys of the historical development of painting since the Middle Ages that have appeared in recent years.

The titles of the twenty-five chapters into which the work is divided show the nature of the treatment; "The Birth of Modern Painting," "Invention of Oil Painting," "Wonder of the Renaissance," "The Road to Venice" and "Splendors of Venice," "Dawn of the Reformation," "The Pride of Flanders," "Sunshine and Shadow in Spain," "How Art Rose with the Dutch Republic," "Dutch Painting in the Seventeenth Century," "Rise of French Painting," "English Masters of the Eighteenth Century," "Eighteenth Century British Portraiture," "The French Revolution and Its Influence on Art," "Rise of Landscape Painting," "National Landscape," "The Pre-Raphaelites," "Romantic Movement in France," "Modern Dutch School," "The Influence of the Far East," "Realism and Impressionism

in France," "Post-Impressionism, Cubism and Futurism," "Art During the Great War" and "The Art of Today."

Under these general headings the life and style of the great artists of the world are discussed with especial regard to their aesthetic values and with reproductions of their masterpieces, the merits of which are duly described. The reader who is especially eager to know the differences between the various schools and styles of painting will find these volumes rich in suggestion. For example, the chapters on Impressionism and Post-Impressionism, Cubism and Futurism will lead the reader to a more intelligent appreciation of the paintings of Monet, Cezanne, Ganguin, Matisse and their contemporaries, as the excellences and faults of these modernists are analyzed in a way to awaken more intelligent judgment of their works.

One of the notable omissions is the failure to mention the achievements of America, especially in the chapter on "The Art of Today." Conspicuous attention is paid to those expatriated Americans who have lived and achieved fame abroad—Whistler and Sargent—but no attention whatever is made to our own great painters. When will trans-Atlantic writers on art awake to the fact that there are American architects, sculptors, and painters who are the peers of their British and French confreres?

One hesitates, however, to make the friendliest criticism of a work so well conceived and so satisfactorily executed, and our thanks are heartily given to Sir William Orpen for his masterly treatment, and to the publishers for producing so timely and attractive an "Outline of Art."

MITCHELL CARROLL.

The Art Spirit. By Robert Henri. Philadelphia: J. B. Lippincott, 1923.

This little book so full of clever observations, of philosophy, helpful teaching for the artist, for anyone who seeks knowledge of art—is a compilation, "notes, articles, fragments of letters and talks to students bearing on the concept and technique of picture making, the study of Art generally and on appreciation."

ART AND ARCHAEOLOGY

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PORTER SARGENT

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Boston, Mass.

This sub-title covers the contents and purpose of the book. No one is better fitted to talk about Art, one who has lived Art, made Art, and taught Art, as has Robert Henri.

His comments are clever, sparkling, keen and witty. To open the volume at random, anywhere, are succinct and pithy lines. He says: "Don't follow the critics too much. Art appreciation, like love, cannot be done by proxy. It is a very personal affair and is necessary to each individual."

His letters of criticism and lectures to his students, must be an inspiration and if they cannot paint like their master, his generous praise of their work, where merited, and kindly suggestions must be exhilarating and encouraging.

"The world and life are common every day and almost empty to a great many people, but there are those who see that the world and life are mysteriously beautiful. There is a latent possibility of specific and penetrating vision in each individual. The thing is to develop this possibility."

The book is compiled and arranged by Margery Ryerson, a pupil of the artist, and it is very evident that the "art spirit" and appreciation has been acutely awakened in her.

HELEN WRIGHT.

The Art of Color. By Michel Jacobs. Double-day, Page & Co.: New York, 1923.

One of the most popular books on color, is this new theory, evolved by Michel Jacobs, Director of the Metropolitan Art School of New York.

It is designed primarily for students and the author makes many applications to which his color system can be adapted.

In fact he believes it can be of service to the portrait painter, architect, landscape painter, interior decorator, costume designer, stage designer and even house painter.

There are forty-three illustrations, among them several small landscapes by the author, very charming in color and composition.

The various plates and charts, with a dictionary of colors, will undoubtedly be of vast service to artists. The layman finds it a bit too technical for perfect comprehension, though it is called a "simple treatise."

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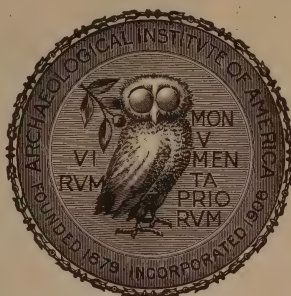
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From THE TEN COMMANDMENTS.
Rameses supplicating the gods to restore life to his son.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XVIII

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MOVIE REALISM AND ARCHAEOLOGICAL FACT

By BRUCE BRYAN

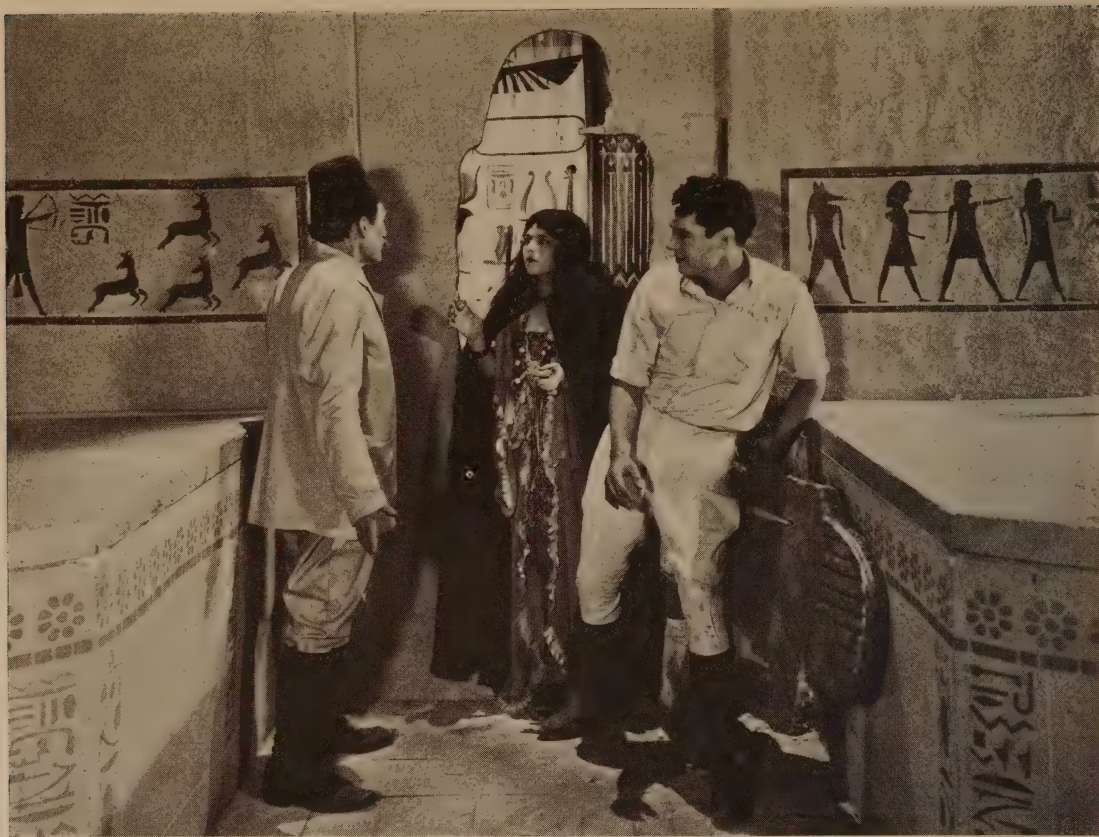
FOR long, inaccuracy has been a by-word in the motion picture industry; inaccuracy and implausibility. Historical events have been tampered with and changed about to fit the demands of the cinema story, and accuracy as to detail has often been ignored. But with the really "big" producers, a new warcry has sprung up—*realism!* For the purpose of attaining realism much research work is often necessary, especially in the case of foreign and ancient moving picture *settings*.

Of late years,—in fact, ever since D. W. Griffith released his master composite production *Intolerance* with its colorful account of the Fall of Babylon to the Persian, Cyrus the Great, in the ancient King Belshazzar's reign,—motion picture producers who are ambitious in a spectacular way have brought forth such similar works dealing with ancient times, and, there-

fore, necessitating the construction of huge "sets," as Cecil B. De Mille's *The Ten Commandments*, and Ernst Lubitsch's *The Loves of Pharaoh*. To produce the Biblical prologue to this former production, De Mille and his actors had to travel to Oxnard in Southern California and there erect the massive sets that went to the making of the City of Rameses.

ANCIENT EGYPT IN THE MOVIES

It seems that of the ancient nations most generally depicted, Egypt takes the foremost place. In view of exotic story value, however, this is not unnatural. Ancient Egypt has been celebrated in song and story since song and story began. Was not,—*is* not Egypt the *first* story? If it were possible for someone to add up the number of all the books, articles, treatises, etc., that have been written on the ancient land



From THE FORTIETH DOOR.

A secret entrance to a chamber in the tomb. Note the poor copying of figures painted on the walls, and the imitation hieroglyphics on the farther side of the entrance-way. Flanking the entrance are two "treasure chests."

of the Pharaohs, the total would undoubtedly be astounding. Did not Egypt begin the world's civilization, its art, and its basis of society? Furthermore, did not Egypt, with her fascinating religion that lasted without a break, unless some would hold that there was a break during the reign of the Hyksos and another in Akhnaten's time, for some 5000 years give to the world and civilizations to follow material enough to make into song and story for the remainder of Time? The fortunate part of her complex religion, to the modern world, is that it called for the eternal preservation or mummification of the bodies of her

dead, and due to this we are able from time to time to unearth evidences of that people and their story beneath the sun.

The real research work of the motion picture art comes in when the filming of a setting in Ancient Egypt or another ancient nation is desired. Since producers have begun to use *accuracy* as an added attraction to their productions, close study of the arts and customs of these ancient peoples and countries is the paramount necessity. It is only thus that *realistic* realism is gained. But motion picture realism is not always real or true to fact in spite of advertisement to the contrary!



From THE LURE OF EGYPT.

Interior of an Egyptian tomb. There is an absence of hieroglyphic inscriptions and also of a sarcophagus. Note the canopic jars which add a realistic touch. The mummy case seems to be foreign to Egypt, and the headdress more nearly resembles those of the Hyksos statues.

One of the great faults that Terence Gray, a noted writer of subjects Egyptological, found with plays of an Egyptian nature was that generally each and every unimportant common person and black slave was equally and unceremoniously adorned with the *uraeus* circlet, the sacred royal headdress of the cobra, designed only for the use of the blood of the Pharaohs! Gray is the author of "*And in the Tomb Were Found—*," and "*The Life of Hatshepsut*," the latter being in the form of a play. And it is a fact that in presenting the Shakespearean play of "*Cleopatra*," the Egyptian royal headdress is nonchalantly borne aloft, as often as not, on the head of some

bodyguard, Egyptian policeman, tax-assessor, etc.

I have been through the studios of motion picture companies and have seen lying about, here and there, crude representations of Egyptian art, furniture, tombs, hieroglyphics, statues, and the like. And I have talked with motion picture people about the realism of these sets, that, once used, are allowed to lie idly about the studio. I have timidly expressed a belief that such and such a sculpture, or carving, or panelling was inaccurate, and therefore unrealistic. And then, when I have received assurance that it is *real*, I have ventured to ask for the authority. I was told, in the case of the statue and



From THE FORTIETH DOOR.

The Egyptian tomb, partly excavated from the desert sand. But for the sloping sides, which are missing, from this it could be taken for a Memphite mastaba tomb. Over the entrance is an imitation of the winged sun-disc.

wall panelling of a tomb in an Egyptian serial, that the Egyptian surroundings and inscriptions had been copied from a book on the subject. That appeared to be the "research" work in their case.

The settings may well be copied from books,—reliable books, too,—and still be incorrect. But it is difficult to make a setting seem real with a distinctly Egyptian atmosphere if the book, or at least parts of it, is not read. There is a reason for everything, for each little detail, in Egyptian art and architecture, and if the director understands this more or less clearly the

setting is more likely to be above criticism. It is foolish, and spoils what otherwise might have been a good effect, accurately to copy the form of an Egyptian god, and then deliberately to adorn him with foreign types of jewelry and endow him with a grotesque painted expression! A motion picture conception of a statue of the god Osiris that I saw is enough to make a real Egyptologist squirm in agony. As long as it pays to advertise realism and accuracy as to detail and fact, why isn't it equally profitable to really make careful research and produce an accurate work? It is highly probable



From THE FORTIETH DOOR.

Interior of the tomb; the room behind the Fortieth Door. The draperies seem marvelously preserved, the furniture un-Egyptian, and the god, which is probably supposed to represent Osiris, very grotesque in expression. The jewelry in the chest at the god's feet seems also remarkably un-Egyptian.

that any Egyptologist who was forced to sit through a performance in which meaningless scribbles are depicted as hieroglyphics, and in which grinning or scowling monsters are exposed as Egypt's gods, would gladly offer his services as overseer in the construction of Egyptian settings and Egyptian detail.

THE FORTIETH DOOR

Motion picture producers seem to have generally realized that they can produce a thrill by bringing something of Ancient Egypt into a story, and

serial producers who know the value of thrills have realized this, too. A recent serial in which the excavating of dead Pharaohs' tombs plays a prominent part is *The Fortieth Door*. The partly excavated tomb in the desert in *The Fortieth Door* looks almost like a real buried mastaba tomb from a little distance. At close quarters, however, the imitation of the winged sun-disc over the entrance is apparent to those who know the real thing, and this, together with the absolute squareness of the building, destroys much of the resemblance to a

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Memphite mastaba, which is in reality an oblong tomb with sloping sides.

The writer of this serial appears to have taken particular care to avoid any mention of the name of the Pharaoh whose tomb it is, and the furnishings of the interior banish any likeness to an *ancient* Egyptian tomb. Rich velvet curtains are seen hanging, apparently untouched by age and time, just as they are supposed to have been hung centuries ago. The image against the curtains, supposedly that of the god Osiris, is, at first glance, of distinctly Egyptian nature. But notice the malformed crown, the position of the arms which should be folded across the breast, the entire lack of the traditional tight mummy cloth which shrouds the real Osiris, and above all, the expression! The eyes glow, the nose is pulled up at the nostrils, and the mouth curves distinctly down instead of the well-known Osirian half-smile. The collar is quite unlike any Egyptian collar I can think of, and I have never seen an Osiris adorned with jewels as this one is below the collar.

The two stands on either side of the statue look more Greek than Egyptian, and likewise the chairs. The chests resemble Egyptian chests minus inscriptions, but the *kheper* is unlike any Egyptian representation of the scarabeus I have ever seen. Neither does the jewelry that is being lifted out of the chest in the background look Egyptian, but that may have been cached there by someone in the story who discovered the tomb.

THE LURE OF EGYPT

The interior setting of the tomb in *The Lure of Egypt* is even more Egyptian than the one in *The Fortieth*

Door. It appears to have been entered and wrecked by vandals or thieves. The mummy case is thrown down and opened, and there is a good deal of broken masonry lying about. Another thing that adds a realistic touch is the four canopic jars for the viscera in the niche in the wall of the background. One of them is knocked aside and its cover has fallen off. Canopic jars, however, are usually kept in a canopic chest built for that purpose, and for covers usually have the four different heads of the genii of Amenti: Amset, the human-headed; Hapi, the ape-headed; Tuamutef, the jackal-headed; and Kebhsnauf, the hawk-headed. There seems to be an absence of any sarcophagus, and, but for an indistinct tracing on what can be seen of the wall to the right, an absence of inscription. The mummy case would not strike a student of Egyptology as particularly Egyptian. The head-dress, which has a curious *uraeus*, more nearly resembles the headdresses generally depicted on Hyksos statues and sculpturings. The rest of the case seems to be covered with scales or feathers, and *might* be a representation of the Hyksos or some other foreign type of coffin.

These two motion pictures are timely in that the background of the plot in each is the excavation of the tombs of ancient Pharaohs. *The Fortieth Door* is based upon the book of the same name by Mary Hastings Bradley. The "fortieth door" is supposed to be a door in the tomb itself, which suggests a sort of labyrinth for a burial place. It is dangerous, however, to express an opinion on the possibility of the existence of almost any kind of a tomb, for every few years some new type is brought to light, showing the ingenious and different means the

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Pharaohs took to insure the safety of their sacred mummies.

DANCER OF THE NILE

The Dancer of the Nile, a feature picture which was originally a story of King Tut-ankh-Amen, and later changed to suit the ideas of the releasers, is correct in its settings because the producer took advantage of "double exposure" and used transparent painted glass for his background settings, if not for the entire settings. This has been explained in a former article on the subject *Art on the Screen*, by Mr. Corlett, so I will say nothing more about that beyond the fact that it in this way expressed *real* realism. (See ART AND ARCHAEOLOGY, XVI No. 6, pp. 231-40, Dec. 1923.)

The producers of productions that are made on a large scale and the cost of which runs into the millions, are able to spend both the time and the money necessary to research work, as they generally release but one such picture in a year or two. *The Shepherd King* called for large sets, in the production of a story of David and Jonathan, of the Hebrew period. I am not qualified to say whether the costumes in this picture were true to the time they were supposed to depict or not, especially as some seemed highly imaginative, but the settings appeared real enough. This picture was produced in a foreign country by a foreign company. *The Queen of Sheba* was another such production, showing scenes of the days of Solomon,—rich settings, which, if we look to the Bible, we will find were quite appropriate.

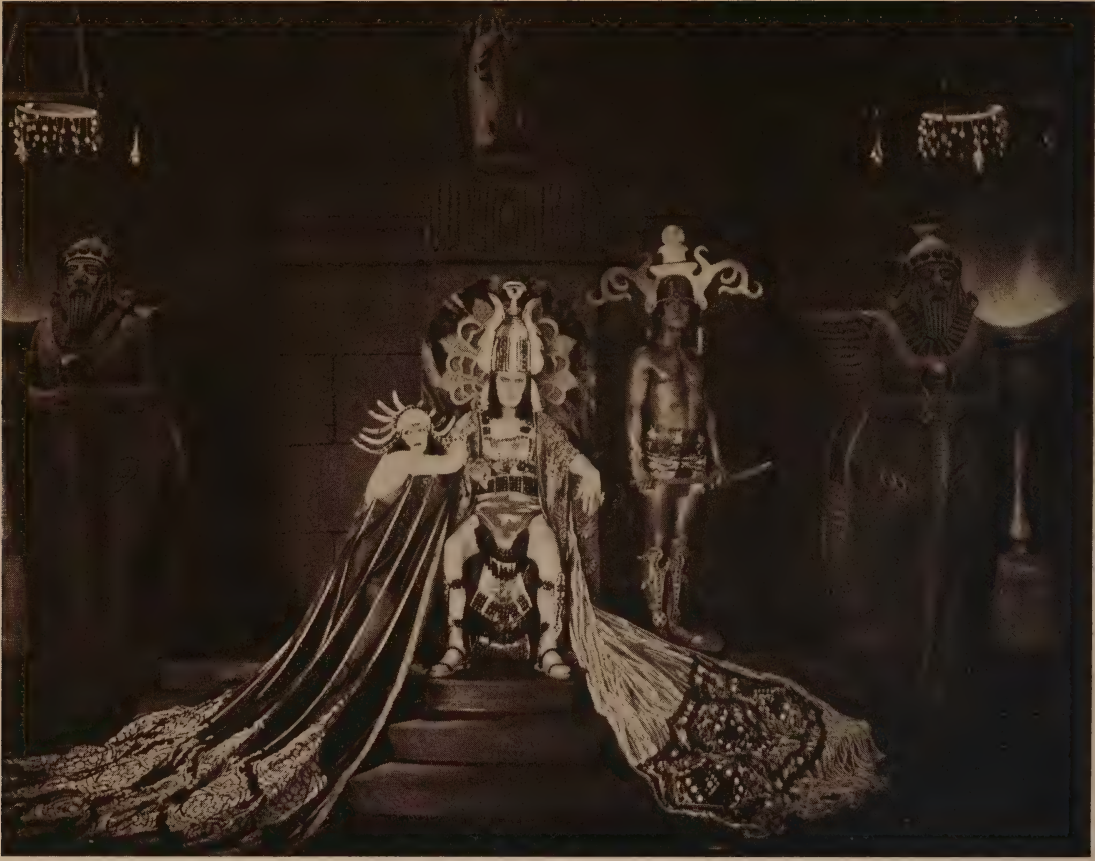
GRIFFITH'S INTOLERANCE

The Fall of Babylon, from Griffith's *Intolerance*, required massive stone walls, completely encircling the city,

on the top of which several chariots could race abreast. In this production the very massiveness of the sets defied close inspection as to detail. I do not know for a fact that the walls of Babylon were of such thickness that five or six chariots could race abreast on their top, but it is well-known to history that Cyrus found himself unable to take the city by storm alone because of their very massiveness and the strength of the gates. His only recourse was to change the course of the river Euphrates which ran through the city, by turning it into canals which his army dug, thus depriving the city of its greatest natural defense. This allowed the Persians to take the gates unawares, by following the empty river-bed. Enormous movable towers are brought into play in the storming of the walls, and the battle is a veritable reproduction of the ancient carnage, which makes one feel that he is living and fighting in the midst of it all. This picture was produced after careful research and attention to historical fact.

MALE AND FEMALE

Male and Female, which was produced by Cecil B. De Mille, has a few flash-backs to ancient settings, based on the imagination of the hero and heroine of the picture that they are the chief characters of Henley's poem "*I Was A King In Babylon*." These settings were made inside the studio, and depict a throne-room and the costumes of Ancient Babylon. The throne is approached by steps, and is not what one would call a *gaudy* affair. Over it is the head of a bull, but whether this is intended to be a form of one of Babylonia's deities or not is hard to say. Flanking the throne are two human-headed, winged bulls, each



From MALE AND FEMALE.

The throne-room of the King in Babylon. The winged, man-headed bulls are totally dis-similar to the commonly-known human-headed, winged monsters. The headdress of the guard and the costume of the king are almost grotesque, and highly imaginative. All other portraits of Babylonian kings seem to have long, curled beards.

holding a cobra clasped in front of him. These man-beasts have human arms, but the winged man-headed bulls of Babylonia are generally represented without arms, and have great, muscular, knotted bodies and legs. In fact, the whole scene looks very crude. The costumes of the king, queen, and guard are also highly imaginative. This may be only a scene imagined by two modern lovers, but as long as the motion picture director sees fit to take "shots" of the ancient scene, it ought naturally to follow that he would make it appear as realistic as possible by

studying and modelling his sets and costumes after the genuine things!

THE LOVES OF PHARAOH

The period of *The Loves of Pharaoh*, a Paramount production, directed and produced, as said before, by Ernst Lubitsch, is presumably and to all evidences that of the Ethiopian invasion. According to Prof. Rawlinson, Egypt's wars with the "miserable Kashi" (Ethiopia) began as far back as the time of Useratesen, while Useratesen III carried the Egyptian arms beyond the Second Cataract and annexed the



From THE TEN COMMANDMENTS.

Another view of the City of Rameses. Other buildings to the right. Note how the horse and chariots and other sculpturings stand out upon the pylon. They are cut into genuine Egyptian *propylaeons*, but here appear in bas-relief.

northern part of Ethiopia to Egypt. The war-like conquerors of the XVIIIth Dynasty carried their arms still farther South, but after this Egypt began to decline. Piankhi Mi-ammon, presumably a descendant of the priest-king Her-hor, conquered Egypt by invading it with his Ethiopian hordes about B. C. 730.

No other hint as to the period in which the story is supposed to have taken place is given, beyond the fact that the Egyptians are overrun by the Ethiopians and are hard put to it to expel them again. The Pharaoh,

whose name is not given, apparently plays safe in the wearing of a head-dress. His head is shaven and he wears the *uraeus* circlet only upon his brow. One of the great settings is the royal "treasure house" built by the Pharaoh's master architect. This is in the form of a combined pyramid and colossal sphinx. Queer how a producer thinks that it is always necessary to build a lot of pyramids and sphinxes to create the Ancient Egyptian atmosphere! The entrance to this "treasure house" is a mechanical contrivance invented by the master architect, and

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is hidden in the stone of the construction. He gives the secret of the entrance to the Pharaoh, who, as soon as he has stored all his treasure in the vault, with a queer, though not exactly novel, kind of gratitude, causes the master architect's eyes to be blinded with a red-hot iron. Another implausible feature of this "treasure house" is that it is also used as a burial place for dead kings. Where the dead kings came from is a mystery. There seems to be an avoidance of anything like hieroglyphics in this picture, also. The master architect, of course, to use slang, "puts one over on the king" by having a model of the "treasure house" in his possession, from which he shows his son, the hero, how to gain entrance to it. Regardless of many unreal *realisms* the picture is very entertaining.

THE TEN COMMANDMENTS

And now we come to De Mille's triumph,—the real "wonder-picture" of the age, his Biblical prologue to *The Ten Commandments*! The story part of this production was written by Jeanie Macpherson, and the cast is assembled with many famous stars. The story is reputed to have cost over 2,000,000 dollars in producing. The main outdoor set of the *City of Rameses* (the *propylaeon*), measured 109 feet in height, by 750 feet in length. The height of each of the "stone" colossi of Rameses II is thirty-five feet, and the sphinxes are said to weigh four tons each. These figures are according to information given out by the Paramount company, and, due to exaggerative advertising, may not be exactly correct. According to Mr. De Mille about eight months were spent in preparation before the photographing of this picture was started. More than

2,500 people were used in the Biblical scenes, and there were twenty-four sphinxes and four colossal statues of the Pharaoh used in all. The City of Rameses (Paramessu), which is supposed to have been built by the enforced labor of the Israelites, is, according to De Mille, built upon measurements of the *old* City of Rameses; and he declares that he was assisted in his research by the "labors of Egyptologists." These Egyptologists certainly could not have known much about Egyptian detail, or hieroglyphics, or even costumes.

The picture opens with the Israelites, under the direction of Pharaoh's taskmaster, dragging with lagging steps a colossal white sphinx into place in an avenue of twenty-three similar sphinxes. We get here our first view of the *propylaeon*, gateway to the city of Rameses. Contrary to all other Egyptian pylons, the hieroglyphic carvings, which mean nothing at all in this case, and the sculptured horses and chariots are in bas-relief. Four colossal seated statues of the Pharaoh flank the gateway, two on either side. Although there is no *uraeus* symbol upon their heads, these are both Egyptian and awe-inspiring enough. Look, now, at the cartouches, if that is what the ovals in bas-relief on the portals of the gateway are meant to be! Try and read the "hieroglyphics" *sculptured*, not cut in, on the walls. See how the sphinxes stare into the air. Where is there another such attitude in a sphinx anywhere in Egypt? In the distance there is a pyramid—but what evidence is there to show that Rameses II of the XIXth Dynasty built pyramids in his City of Rameses,—or for that matter at all?

The *propylaeon* of the City of Rameses closely resembles, but for the



From THE TEN COMMANDMENTS.

Throne room of Ramses II. His son has been taken in the Plague of the Firstborn, and he gives Moses permission to take Israel out of Egypt. The gods Khepera and Anubis are shown to the right. On each arm of the Pharaoh's throne is seen his cartouche.

"quater" in bas-relief, the one that was painted upon glass in *The Dancer of the Nile*. According to Sir Gardner Wilkinson, a *propylaeon* mystically represents Osiris, Isis and Nephthys,—the door representing Osiris and the towers Isis and Nephthys.

The taskmaster's costume is not that generally shown in Egyptian paintings, but is another example of imagination, with the representation of the head of a sphinx emblazoned on his headdress. Miriam, the sister of Moses (Moses is one of the chief characters in this play of Ramses II)

wears a headdress that is distinctly *modern Bedouin*. The Pharaoh is carried out of the city in an enormous litter to view his subjects at work, and is preceded by a guard of soldiers, fan-bearers, scantily clad maidens, etc., and carried by Ethiopian slaves clad in leopard skins but wearing the same headdress as the taskmaster. The Pharaoh's costume looks quite Egyptian but is not exact as to detail. His headdress is similar to those of his colossi, but slopes down too sharply in the back. The *uraeus* is enormous, and he wears nothing more save a sort of



From THE TEN COMMANDMENTS.

Israel follows Moses from the gates of Rameses. Note the upward staring attitude of the sphinxes. Other buildings to the left, a pyramid and an obelisk.

apron and leg greaves. He is adorned with jewelry, a collar, bracelets, etc., which serve to make him look more virile and kingly, and a long, gorgeous train that trails after him when he deigns to walk, which is rarely. He looks, in fact, like a Pharaoh, and is a fine type for the part.

The Queen, who is merely known in the picture as the "wife of Pharaoh," wears as nearly a Queen of Egypt's costume as the censors would permit. Hers is the vulture headdress so often affected by the Cleopatras of the Shakespearean play of that name. Their son wears the most nearly Egyp-

tian royal headdress of them all, and looks like a "vest-pocket edition" of his father. When the son of Pharaoh is dead, by the plague of the first-born, it is seen that he has a remarkably modern haircut, with no evidence of the famous Egyptian side-lock. The ladies-in-waiting, or the Queen's companions, wear wigs with the typical long black hair that is truly Egyptian, a lock over either shoulder and one hanging down the back.

The Pharaoh's palace is spacious, but aside from his cartouche on either arm of his throne, is devoid of hieroglyphics, a peculiar omission. The

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roof is evidently supported by unadorned columns,—unadorned, that is, but for a loti-form base. The throne is set between the outstretched paws of a colossal black sphinx, and, as has been remarked, the cartouches, the only evidence of hieroglyphics that can be read, adorn either arm. The lower part of the cartouches may be read *Ra-mes-es*, while part of the upper part spells out the name *Amen*, with two oblong signs that resemble the symbols for Upper and Lower Egypt, except that one is much narrower than the other. The idea is probably *Rameses, beloved of Amen*, or some such title. One of the titles of Rameses II was *Mi-amun*, (beloved of Amen), and it possibly is this that is meant.

The most accurate costume is that which Moses wears,—a pair of sandals, a long, flowing robe wrapped about him in a much worn state, a crooked staff, and long white hair and beard, which give him a very august countenance. He is shown first, pleading with the Pharaoh to let the people of Israel depart out of the land and bondage of Egypt, after the Egyptians have suffered nine plagues from holding them in enforced labor. After the tenth plague Pharaoh, holding his dead son, is glad to allow him to go. Full of joy, Moses leads the children of Israel out of the land of Egypt. And all that night Rameses prays to his gods to restore life to the body of his son. His son's body is laid upon the altar, in the palace, before the images of the gods Anubis and Khepera.

Anubis is represented as a jackal-headed god, standing with the Cross of Life in his hand, while Khepera is seated, holding a scepter of some kind and the Cross of Life. Why *these* gods were picked is a mystery, especially when the especial god of Rameses II

seems to have been Amen. Anubis is a jackal-headed deity of Amenti, the Egyptian Hades, and a special deity of embalming. Anubis is the *Opener of the Roads* to Amenti, or Death, and is supposed, by myth, to have embalmed his father, Osiris. Khepera is the scarabeus, or beetle god, associated with the sun-god Ra. He is the god of resurrection, in ancient time having been supposed by the Egyptians to be the principle of resurrection, especially as they thought he reproduced himself, without the aid of the female beetle. He is represented either as a complete beetle, or scarab, or as a man-headed god (Ptah?), with a beetle on his head.

When morning comes, Rameses the Magnificent finds that either his gods cannot, or will not, restore life to the body of his beloved son, and his wrath against the Israelites as the authors of his woe is kingly to see. He decides to pursue them and grind them beneath his chariots. He calls his guard by sounding an enormous gong supported by a rearing wooden cobra, and orders that he be arrayed immediately in his armor. Four Ethiopian slaves and his personal guard, the "bronze man," clothe him in armor that is far different from anything that Egyptian portraits exhibit. It seems to be a scale affair, and the war-helmet is a hideous thing, with an immense *uraeus* upon the head of which is a round jewel of some sort.

When he steps into his chariot, it is easily seen to be very Egyptian in appearance, and the horses are noble looking steeds in their gorgeous trappings. There are quivers on the chariot which hold his bow and arrows, his sword and his battle-axe. Then his six hundred chariots assemble about him, and Rameses starts off at top speed in pursuit of the Israelites, followed by his

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six hundred chariots which are driven by U. S. cavalrymen. He overtakes them by the Red Sea, and the Pillar of Fire leaps, by double exposure, from before the Israelites to behind them so that it is a barrier betwixt Pharaoh's army and themselves. By more magnificent tricks of the camera, De Mille causes the Red Sea to roll back in two walls before our very eyes, and the Israelites pass over a dry path to the opposite shore, while the waters stand up like two walls on either side of them.

The Pillar of Fire disappears and Rameses and his following plunge along the dry path after the Israelites. De Mille scores his greatest spectacular triumphs in the natural color effects he shows and the tricks by which he opens the Red Sea and then rolls it back upon Pharaoh's host, engulfing them and showing them sinking down through the water. Moses leads his people into the Promised Land, and settles them there while he sojourns for forty days in the mountains where the Lord God of Israel thunders the Ten Commandments down to him. He carves them upon two tablets of stone, but returning, finds his people have again become idolatrous in the worship of the Golden Calf. The Golden Calf is a grotesque monstrosity, distantly Egyptian, with the headdress of Hathor or Isis. Moses, the Lawgiver, hurls the tablets into the dust, and the God of Israel destroys the Golden Calf with his thunderbolts from Heaven. And this seems to be the Biblical prologue to *The Ten Commandments*. A modern story follows, but I will not go into that, as it has nothing to do with archaeology and the movies.

In spite of many errors as to facts, archaeological, Egyptological, historical, and others, *The Ten Commandments* is, to my mind, the greatest picture that

has ever been made, and one well worth going to see. But when a motion picture producer advertises that his picture is realistic and true to fact in every detail for the reason that he has spent time and money in research work and has secured the help of experts, his production should live up to his advertisement. Any Egyptologist, to enjoy the picture, must put aside any expectation he might have that he is going to view a motion picture, at last, that is *really* and *realistically* Egyptian, because he's not!

Many will differ with Mr. De Mille and Jeanie Macpherson over the weighty question of "who is the Pharaoh of the Exodus?" That is still a matter for conjecture, in spite of the fact that some hold that he is Menephtah; others, Rameses II; Wilkinson, Thothmes III; and still others, Tut-ankh-Amen, Amen-meses, etc.

The statues of the gods used in *The Ten Commandments*, together with several Golden Calves, Pharaoh's litter, his son's litter, his chariot, and several other of his household appurtenances, are now on exhibition in the court-yard of Sid Grauman's Egyptian Theater at Hollywood, California. Grauman has recently erected this theater, entirely Egyptian in style, with inscriptions copied from the walls of Egyptian temples. It is a beautiful theater, and it is not made up of grotesque statues, sphinxes, pyramids, and meaningless signs in lieu of hieroglyphics, but is a replica of real Egyptian art and architecture.

Movie realism is not always real, in spite of many so-called Egyptologists' efforts, and does not, often, agree with archaeological fact. Why not secure the help of real Egyptologists for accuracy?

Los Angeles, California.



THE GODS OF MAYA.

THE ART OF THE MAYAS

By DUDLEY S. CORLETT

WHEN the great Egyptian dynasties commenced to crumble to their ruin, there dawned in the far West a civilization less spectacular in splendor but none the less as far-reaching in its effect. For, in the lap of luxuriant Guatemala lay the embryo of a new civilization whose cradle, rocked by volcanoes, has given to the world the new nation,—America.

600 B. C. saw the commencement of the fatal foreign influence in Egypt, and 641 A. D. saw her final conquest by the Arab. The earliest date based on the study of the Mayan monuments is 613 B. C. and soon after 600. A. D. the Mayan civilization decayed, merging into the Toltec and later into the Aztec nations. As the Egyptians were absorbed into the Arab blood till there are practically no pure stock of the ancient Egyptians left, so the old American Indian is fast disappearing under the influence of the Spaniard. Only in the mountain fastnesses or the impenetrable forests of Central America is the Indian still found retaining his ancient pride of race and keeping sacred the old customs.

A further analogy is furnished in the history of the two nations, in that after the Egyptian Empire fell she lay in a state of chaotic ruin beneath the heel of the usurper for two thousand years, till the coming of a white race restored her former glory. The same conditions of unhappy unrest retrograde the progress of Central America today. Does her salvation, too, lay beneath the hand of the Big Brother?

Most of the important Maya ruins lie in Guatemala, Honduras and in Yucatan. To one familiar with ancient Egypt, the Maya civilization is chiefly interesting in the puzzling similarity of religious rites, and yet so utterly at variance in art and spiritual feeling. Even at the zenith of her fame, Maya art never reached the perfection of that of Egypt. In the Valley of the Nile, wealth and knowledge were concentrated between desert cliffs, whereas the tribes of America were scattered over a wide area, isolated by forest and mountain.

To the uninitiated, the books published by learned archaeologists on the Maya civilization, appear lacking in

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The great Monolith of the Calendar showing the front and benign aspect.

human interest. So much of the script is absorbed in a detailed explanation of the calendar and in the astronomy of the Mayas, that the atmosphere of daily life is lost. Dates are proverbially dry, but when they are only to be calculated by a complicated system of dots and lines together with intricate arrangements of distorted human and mythical heads, the seeker for enlightenment becomes befogged in a maze of figures. The truth is that as these dates form the only portion of the Maya hieroglyphs which can at present be deciphered, the writers make the most of them they can. Some day the key to the glyphs themselves may be revealed, clothing the dates with human understanding.

When first encountered, the gods of the Mayas do not appear to possess that potential reality which creates the in-

spiring majesty of those of Egypt. These western deities are presented so weirdly barbaric, so archaic in the crude imaginings of a primitive people as to be repellant to the modern mind. The complexities of Itzamna, the Lord of Light and Life, have nothing in common with the austere dignity of the Egyptian Ra. His reptilian consort Ixchel, the Rain deity, has little in spirit with divinely material Isis. Ahpuch, the horrible Lord of Death, grotesque and repulsive, has none of the majesty of Osiris, or can Kukulcan, the famed Feathered Serpent, with his terrifying and unnatural aspect meant to present the Omnipotent One, compare with the mystic beauty of Ammon-Ra.

Can this wide dissimilarity in conception of deities spring from fundamental racial differences, or merely from the manner of spiritual vision? The Initiates of the Egyptian priesthood were subject to the strictest self-denial, fasting and prayer. Those of the Mayas exalted themselves with indulgence in potential drinks brewed from fermented maize, and by the sacrament of blood. Celestial visions obtained by two such opposed methods might surely account for gods of such contrasting aspect.

A peculiarity of the Maya deities is the portrayal of the quality of Nature. The gods on the monoliths are Janus-faced, that to the front representing the benign aspect, that to the rear malignant. In the Water-Goddesses the gracious face of Rain and Growth emerges from the opened jaws of the Serpent of Wisdom, while at the back glowers the sinister aspect of Drouth and Famine. On the back of each terra-cotta figure of the gods is sketched the opposite aspect.

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The Rain deities were generally represented in the form of turtles or toads, and to this day the natives will drop these reptiles down wells which are in danger of running dry. The Water-goddesses appear to have been carved from natural boulders of sandstone and, because of their altar-like appearance are often mistaken for sacrificial altars which the natives hold in horror. As the Maya religion did not allow human sacrifice, this fear must have been introduced to the Indians by the terrors of the later Aztec rites of wholesale sacrifices of prisoners to their terrible War-god. Blood oblations were offered by the Mayas to the gods, but it was a self-inflicted sacrifice by means of scarifying the tongue or ears with certain sacred thorns.

The use of incense as the symbol of ascending prayer was used by both the priests of Egypt and Maya. That of Egypt was gathered from the gum-trees of Punt; that of Maya is still collected from coagulating the latex of a curious double fruit by dropping it into boiling water. It then becomes a sort of perfumed rubber called copal. The priests of both civilizations wore the leopard-skin as a mantle of ceremony and a false beard affixed to the chin to add dignity. Both people were worshippers of the Sun. In Egypt his symbol was the sacred Hawk, the bird which seeks the upper planes for flight. In Maya it was the glorious Quetzal with his imperial plumage of emerald green and carmine, the rare bird which was only found in the high mountains and which dies in captivity. The long iridescent tail-feathers of the quetzal were sacred to priest and king and form a striking motif for much of the monolith decoration.

It was in the use of feathers that



The rear of the same Monolith with the malignant aspect and the hand of the god holding the Mannikin Scepter.

Maya art excelled. In a country of such tropical luxuriance as Guatemala, love of color was well developed among the people. Precious metals were scarce and gems rare, jadeite being held in the highest esteem. The glory of the Egyptian enamel and goldsmith's craft, the Mayas never evolved. Instead they created the entirely western art of feather-work using the jewels with which an unwise Nature adorned the birds of her tropical forests. After those of the crested quetzal, most precious were those of the numerous humming-birds, topaz, emerald, amethyst and ruby. These were arranged in intricate designs on vests or mantels of finely-woven cotton or fibre. Garments of rare and royal splendor glittering in the sun as they adorned the copper-colored persons of

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Detail of the Hand with the Scepter.

Maya prince or priest. Of softer hue were the vestments of parrot-plumage, pale greens and yellows, rose and turquoise, arranged in exquisite patterns of geometrical exactitude. Head-dresses for the chieftains were made of superb combinations from the brilliant plumage of macaws, blue and vermilion, saffron and green. Diadems were fashioned from the black and yellow feathers of the toucans surmounted with the delicate white plumes of the egret. Very splendid must have been a festal gathering of the Mayas, proud in their borrowed plumage!

Where are these people now? There are several theories as to the most probable reason why they abandoned their cities, the ruins of which in Quirigua, Copan and Chichen-Itza amaze modern man. From our own experience we would discountenance lack of food, for in such a well-endowed

climate fruit of every sort is abundant, and drouth and famine rare. But we can thoroughly sympathize with the sufferings of a scantily-clad people from the torments of the myriad insects and mosquitoes. Yellow fever and malaria are known to be very ancient maladies of mankind, and it was doubtless a scourge of one of these pests which decimated the country in the wet and hot low-lands, forcing the remnants of the people to seek the higher and more healthy table-lands. On the monuments the Maya is represented as short and sturdy in build, a low forehead, prominent aquiline nose, loose pendulous lips and a remarkable receding chin. The expression inclines to lack of intelligence and an outlook essentially carnal rather than spiritual. There is none of the calm majesty depicted in Egyptian carvings and paintings, but rather a restless distortion more in keeping with Hindu portraiture. The full-face inclines toward Mongolian in the tilt of the eyes and the high cheekbones but lacks the mystic inscrutability of Chinese sculptured portraits. To our mind they presented an indigenous people who had developed their own spiritual and physical ethics and form. The reason of certain symbols and ritual common to what are now widely separated races, perhaps lies in a Secret Doctrine in the possession of a very ancient people inhabiting a world of different geographical construction to ours.

Prototypes of these ancient Mayas are easily picked out all over Central America when once one has learned the type which is quite different from Aztec or Red Indian. None of these Indians are now to be found inhabiting the low-land districts, but in the high-lands of Guatemala round the beautiful lakes, the tribes still live in the manner

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of two thousand years ago. The Aloteco Indians around Antigua, the old capital of Spanish Guatemala, are of somewhat taller stature and pleasing countenance. The men wear the universal hat of plaited palm over their wiry black hair and a long jerkin of dark-blue home-spun wool girt at the waist with a crimson sash, and short white cotton drawers. Their feet are either bare or shod with sandals of various patterns. Other tribes are distinguished by wearing dark-blue drawers with embroidery on the sides. The women plait in their long straight hair a home-woven braid of very curious pattern and bright colors. Their shapely body is disguised rather than revealed in the huipilie, a primitive square-cut garment with extremely small openings for head and arms. This bodice is of home-woven cotton, either white or of plain colors, the best being in bands of cleverly blended hues of vegetable dyes. The white ones are elaborately embroidered in worsted somewhat after the old "sampler" pattern. But the designs are most fascinating inasmuch as they are undoubtedly the original Maya conceptions of animals and birds. Grotesque yet original and vivid, one can recognize the leopard and ocelot, tapir, deer, armadillo and squirrel; the eagle, parrot and a host of smaller birds. The rarest huipilies are of a beautiful rose-red and cinnamon-brown, entirely embroidered in raw silk and wool in designs which seem to emulate the ancient feather-work in luster and beauty. Each village has its own design and color-combination. The women refuse to work for commercial purposes and, like the Scotch tartans of the old days, none but the elect may wear the tribal coat or kilt. It is only with the greatest difficulty that good examples can be purchased.



Glyphs which remain undecipherable. The feather-work of remarkable beauty.

For skirt, the women wear an ankle-long piece of hand-woven cotton of distinctive design, generally of blue or green in combination with white. This is also a primitive garment, in that it is simply wound tightly round the hips, after the fashion of the East-Indian sarong, and confined by an embroidered belt. Babies are carried in a shawl of somewhat coarser material, slung from the shoulders. Just as the old Maya made no specialty of jewelry, so the modern Indian wear none save strings of modern beads interposed with coins.

The Indians of Santa Cruz Baluña, near the Mexican border, wear a distinctive little kilt of a chequered cloth to their knees, while the women of Mixco, a village near Guatemala City, possesses a unique turban of interwoven worsted, crimson and blue, with

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The famous Turtle Water Goddess with her malignant aspect of Drouth on her back.

a shawl of coarse lace over the shoulder. This Pokoman tribe is quite one of the most picturesque in Guatemala, though their costume plainly shows Spanish influence.

Like the oxen which are yoked by the head to the cart, and not from the neck, the Indians carry enormous burdens in packs on their back attached to their forehead by a band of hide. Some of these packs weigh a hundred and fifty pounds and they will carry it for thirty miles a day at a rapid jog-trot. The strain on the spine must be terrific.

Their pottery is crude and of little value, but they excel in weaving. Of the many valuable fibers which abound in the dry districts, they fashion rope, twine, hammocks, bags and mats, often in fine colors. The looms are primitive, the simplest being attached to the body of the weaver seated on the ground. They cultivate little more than sufficient for their own requirements, maize, beans, a little sugar-cane and fruit, together with pigs and chickens. As laborers they are strong but very un-

reliable; probably the smallness of the remuneration has much to do with their preference to poverty and freedom. Their habitations are of wattle thatched with dried palm-leaves or grass, as primitive as that Adam built for Eve.

They are not a musical race, but possess wooden drums, fifes and a rattle made from a gourd. The famous Guatemalteco mirambas are not indigenous, as some claim, but a musical instrument brought over from Africa where certain of the Soudan tribes play a similar instrument on slats of wood laid over gourds. Doubtless the Spaniards adopted this instrument from their slaves and improved it till it has become the present beautiful producer of the finest modern dance-music. The Indians still possess several original dances, the oldest called "Venedos," the dance of the deer against the beasts of prey. Unfortunately the harmony of such festivals is generally marred by a reversion to their ancestor's fatal rite of potent drink.

It is at Quirigua, on the Atlantic coast of Guatemala, that what is perhaps the Cradle of the American Race, can most conveniently be studied. For the ruins lie close to the railway from Puerto Barrias to the capital. All the surrounding country is now cultivated entirely in bananas, for the soil is extremely rich and the climate all the year hot and humid. Where there is no cultivation the luxuriant growth of the forests is astonishingly beautiful. Palms, giant ferns, bamboo, great yam leaves and towering trees tangled with lianas and overgrown by parasite of orchid and lichen. Fortunately just such a forest has been left around the cleared ruins of Quirigua so that one can easily picture the original setting. The tourist must be prepared for the discomforts of rain, mud and mos-

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quitoes which seem to perpetually shroud the ruins and make difficult the way.

One is at once attracted by the great monoliths rearing their carved history above the sodden weeds covering what was once a paved plaza. Apparently they stood in rows of three set widely apart and interspersed with squat representations of the Water deities. The earliest monoliths are only about twelve feet high and the carving on them is archaic and crude. As time went on they increased in size till they reached over thirty feet high, covered with elaborate sculpture and intricate glyphs. Some of these for delicacy of design rank among the artistic creations of the world. They appear to resemble the great Egyptian Obelisks, in that they serve as historical monuments erected at stated periods. Like the granite obelisks, these of sandstone came from quarries some miles away and were probably floated down the river Motagua. But to erect their bulk and colossal weight, for each is hewn from a single stone, was an achievement worthy of modern engineering feats. The features of the gods carved upon these monoliths are remarkable in expression and execution and when, as they were, enhanced with paint, must have been most impressive. In the complex diadem of the god appear two other heads one above the other. Whether this had any relation to a trinity is not apparent. The ornaments of the gods appear clumsy and heavy and their costumes richly decorated. Corresponding to the Egyptian "staff of the gods," these gods carry a scepter terminating in a curious mannikin. Was this symbolic of the Fate of Man held in the hollow of God's hand? On each monolith there is a small oblong alcove set between twin heads,



Mayans, ancient and modern.

grotesquely aquiline. These seem to have been receptacles for offerings as they are just the height convenient to place fruit or flowers. The feathers are used everywhere with conspicuous effect, a feature of decoration almost unique of its kind. The "Feathered Serpent" is difficult to trace as he is only represented in conjunction with other deities, with whom he is inextricably blended. Doubtless this same symbol was used by the Aztecs to represent their great god Quetzalcoatl.

On the sides of the monoliths are carved in two parallel columns, the date of the erection of the monument and historical events. A line counted five and a dot one which, in conjunction with the glyph, gives the year and month. Their year consisted of eighteen periods of twenty days each with one period of five days at the end. This latter "dead time" was devoted to fasting, and a complete cessation of war and labor. Astrology reached an astonishing pitch of perfection, the planet Venus receiving the greatest attention. Some of these calendar



The place for the offerings between two deities.

glyphs are of extraordinary artistic value, consisting of two intertwined figures assuming poses of strange aspect. Perhaps the most striking is a little man who might well have served as an inspiration to Rodin's "Le Penseur," so impressive is he endeavoring to solve some complex question as he leans on the shoulder of a lion-headed monster. Yet another would seem to be a witch-doctor scrutinizing the tongue of an unwilling patient, while in a third is a vivid portrait of a Maya gentleman with pronounced features. Considering their long exposure to such a climate, it is astonishing how well the monuments are preserved.

At the further end of the plaza rises

a three-sided mound. Oddly enough the fourth side does not open onto the plaza as one would expect, but faces south, toward the midday sun. The three terraces, composed of earth faced with dressed stone, enclosed a court once paved with white marble. On the east and west terraces stood the temples of the gods. The continual rain and the roots of trees which covered them for fifteen hundred years have wrought their complete ruin. Still one can trace the steps mounting the terraces, the habitations of the priests, the shrines and sanctuaries.

On the northern terrace rose twin small truncated pyramids, probably dedicated to Sun and Moon. In their



Modern Mayan Indian women showing their embroidered huipiles.

pride they were faced with white marble enhanced with red and saffron paint, traces of which still remain. On the apex of the pyramids no doubt burned the sacred fires, and in their inner chambers the mysterious rite of initiation was performed.

And it seemed once more we visioned Quirigua in her glory, heard again the ancient Maya chants and smelled the perfume of the copal. The court of shining white was filled with color for the Feast of Flowers. On the dark heads of the maidens, wreaths of brilliant orchids. In their hands offerings of sacred scarlet cactus-flowers, tassels of maize and plumes of sugarcane. Bronze-skinned men blaze in

vests of brilliant feather-work as they hold aloft the sacred banners.

Now comes a splendid figure borne aloft in a painted palanquin. His vesture scintillates with the gems of the humming-bird. Above his head there flaunt the emerald plumes of the quetzal, a diadem imperial in its splendor. Prostrate on the white marble, the Mayas worship the Divine Right of Kings. Yet, even as this Royal Being passes in his pride, there comes a small mosquito singing through the perfumed air. One little prick, one tiny germ, and all the Might of Maya passes beyond recall!

Hollywood, California.

THE CORAL TOMBSTONES OF THE MARIANAS

By LORIN TARR GILL

"Houses of the Ancients!"

THE silent hamlets of the Mariana Islands whose sojourners, awaiting rejuvenation in the life to come, lie beneath their coral monoliths with quiet feet toward the water, have presented a problem to discoverers and scientists since Fernando de Magalhães, in the course of the voyage which gave the Philippines to the Spanish crown, discovered the group in 1521.

Monuments, tombstones, ruins—call them what you will as there is nothing on earth like them—how long have the "casa de los antiguos" of that lonely archipelago marked the burial sites of a departed race? The question has echoed down the years.

Are they the relics of the ancestors of the Chamorros whom early voyagers found inhabiting the group or do they represent the culture of a race which, even then, had disappeared?

In either case were they the foundations of the larger buildings of a people who buried their dead beneath them as is customary in many of the South Sea islands or were they sepulchral monuments—the remains of religious structures dedicated to ancestral worship?

When this is decided the most important question of all will remain. What link will these monumental bivouacs of the dead establish in the investigation of the origin and migration of the Polynesian race which, with the problem of the origin of the American Indian, is one of the two great anthropological problems with which the United States is now concerned?

Dr. Herbert E. Gregory, director of the Bernice P. Bishop Museum of Honolulu, which, in cooperation with Yale University, is attempting the solution of the Polynesian problem, states that while monolithic ruins, have, from time to time, been reported from the Marianas the few artifacts which have found their way to museums have given little indication of the richness of these islands as fields for archaeological study.

There are no traditions of the aborigines who once inhabited Guam, Rota, Tinian, Saipan, and the other volcanic islands of the chain which was formerly known as the Ladrões. Whether they accompanied the settlers of Polynesia in their exodus from the region of their common origin or whether they left the cradle of the race many years later, is undetermined. Their affinity with the natives of many of the islands known as Micronesia, though remote, is possible.

"Latte," as the ancient burial sites are called in Chamorro, with their "halege" or upright monoliths and their "tasa" or hemispherical capitals, are found in great numbers on the three southernmost islands of the group. Hundreds of these monuments mark the ceremonial burial places of the race which once inhabited the archipelago; they range in height from three to over thirty feet—the largest, it is said, exceeding in size any stones used in the Egyptian pyramids.

In Tinian the structures are remarkable.

"In a style of grandeur," says the account of Lord George Anson's expedition around the world which he



Latte in a coconut grove, at Hinapsau, Guam, where all of the caps have fallen from the columns and lie broken in the undergrowth.

made as commander-in-chief of a squadron of His Majesty's ships in the year 1740, "passing anything which has been seen in the dwellings of the more eastern islands of the South Sea."

"For there are in all parts of the island a number of ruins of a very particular kind;" continues Richard Walter, chaplain of the *Centurion*, the last of the eight vessels which commenced the eventful voyage, and which dropped anchor off the island of Tinian in 1742, "they usually consist of two rows of square pyramidal pillars, each pillar being about six feet from the next, and the difference between the rows being about twelve feet; the pillars themselves are about five feet square at the base, and about thirteen feet high; and on the top of each of them there is a semi-globe, with the flat part upwards; the whole of the pillars and the semi-globe is solid, being composed of sand

and stone cemented together and plastered over."

In the House of Taga at Tinian, which has long challenged the attention of voyagers and scientists, are yet standing two of the largest monuments carved by the prehistoric men.

Two hundred feet from the shore line and a short distance from the native village which drowns beneath its coconut palms on the southwestern side of the island, they rear their lonely shafts from a tangle of tropical undergrowth in which are the remains of eight similar columns. Three of the latter have fallen with their *tasa* still intact; three are completely shattered; and the capitals of two lie as though shaken from their supports by some violent shudder of the earth. Shaped like truncated pyramids and capped by hemispherical stones, the pillars are eighteen feet in circumference at the



Commander J. C. Thompson of the United States Navy as he appears with the skeleton of a prehistoric inhabitant of the island of Guam in the Mariana group after uncovering the remains in one of the ancient burial plots.

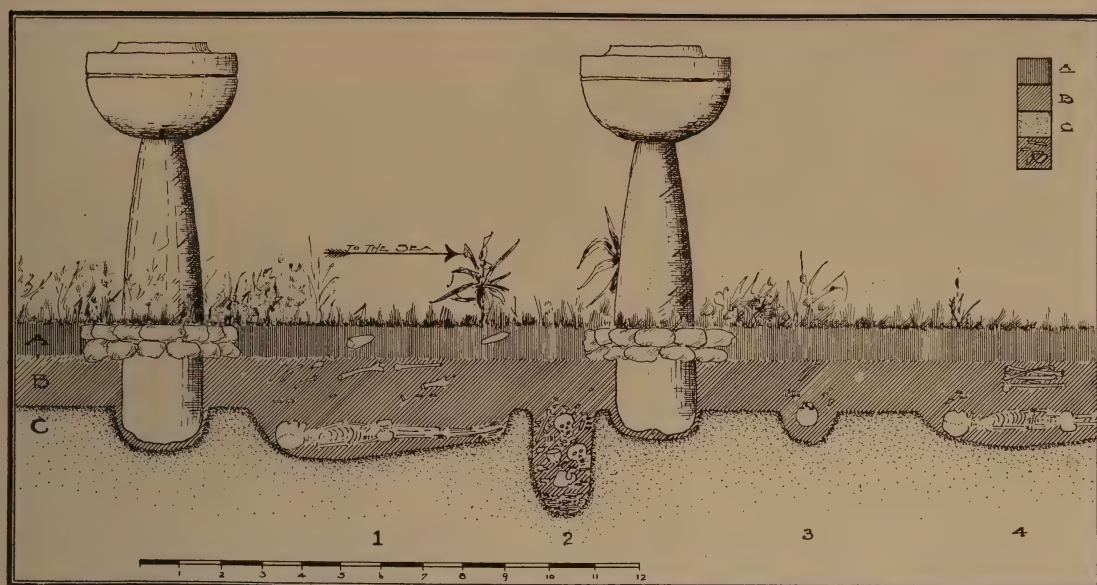
base, eleven and a half feet high, and taper at the top to a little over fifteen feet around, on which the capitals stand five feet high and six feet thick. Hewn from rough, hard, sedimentary rock, each monument weighs close to thirty tons; and the two parallel lines of columns, which originally stood seven feet apart, formed a ground plan almost fifty-four feet long by ten and a half feet wide.

"Of the cause of their destruction we know nothing," says J. Arago, draftsman to Captain Freycinet's scientific expedition which landed at Tinian in 1819, "for what credit can be given to a story like the following that the people are fond of relating: 'Toumoulou Taga was the principal chief of this island. He reigned peaceably and no one thought of disputing his authority. On a sudden one of his relations called

T'jocnanai raised the standard of revolt, and his first act of insubordination was to build a house similar to that of his chief. Two parties were formed; they fought; the house of the revolter was sacked; and from this quarrel, which became general, arose a war that, while it depopulated the island, overturned its primitive buildings.'"

When excavations were made, recently, between the two standing monoliths a skeleton was found twenty-three inches below the surface of the ground, lying on its back with its feet toward the sea. The skull was turned to the left and around the remains were strewn bits of broken pottery.

The latte on Tinian, however, is a small affair compared with that on the island of Rota, thirty-five miles north of Guam.



Sketch showing soil strata, construction of latte, method of interring dead with feet toward the sea, fire hole, scattered bones and stone implements, etc., in Mariana Islands. A. Loam. B. Sub-soil. C. Pure white sand.

"I reached a circular colonnade," says Arago of these latte, "the remains of which, scattered here and there, are proof of the wrath of some earthquake.

"But what people erected above the earth," he asks, "those imposing masses, more than 30 feet high, well-carved, regular, without sculpture which fixes or which gives a clue, even, of the probable epoch of their mysterious foundation? What has become of its architects?"

Guam, a United States possession, is the only island of the Mariana group which is not under Japanese mandate. It lies to the south of the archipelago at a point about thirty-seven hundred miles west of Honolulu and twelve hundred miles east of the Philippines and embraces in its area of hardly two hundred square miles about two hundred and seventy-two ancient burial plots.

Through the generosity of Commander J. C. Thompson of the United

States naval hospital, Lieutenant H. G. Hornbostel of the Bishop Museum staff was given the opportunity to undertake a systematic exploration of Guam with a view to obtaining information regarding the ancient people whose position in the group of Pacific races remains to be determined. In carrying on his work Mr. Hornbostel has had the experienced advice of Commander Thompson as well as the generous co-operation of the officials of the United States Navy who assisted in excavations and in making collections and assumed the responsibility of transporting the material to Honolulu.

As a result the Museum is in possession of maps, diagrams, and descriptive notes of ancient burial grounds, house sites, fishing-grounds, and caves and has added to its collection some two thousand specimens.

A recent shipment from Guam includes a tombstone with its hemispherical capital, each hewn from coral



Excavating between the two standing monoliths in the House of Taga on the island of Tinian in the Marianas.

rock and weighing over a ton; a hundred skulls of a remarkably developed type, boxes of skeletal material in every size from the remains of a prehistoric baby to the giant thighbones of a chief, piles of ancient slingstones, bits of pottery, and many primitive stone implements.

The latte of Guam are built with eight, ten, and twelve halege—those of eight uprights comprising at least eighty per cent of their number. Though the monuments are not always equally spaced, their dimensions are remarkably uniform and complete and they range in height from two to nearly seventeen feet, their lower rims resting upon a foundation of stones placed beneath the surface of the earth.

Near the bases of the pillars lie the remains of the prehistoric dead, buried, in most instances, less than thirty inches deep. Sometimes the skeletal material is scarcely discernable save as small, crumbling fragments in the soil—

again it is scattered amidst the root growth of long-neglected coconut plantations, or is found fairly well-preserved considering the length of time it is supposed to have been buried, in the dry sand along the coast. Often the skeleton is complete and lies on its back with the skull turned to the left, the hands in the pelvis, and the feet toward the nearest water.

Buried near the dead, either at the foot or to one side, or strewn in the earth above them are often found a few scattered bits of pottery with, occasionally, a jawbone, a shell scraper, the bones of fish or of the fruit bat, a crab claw, a drilled shark's tooth, a stone adz or a slingstone—this last made of basalt, limestone, or a soft sedimentary rock in an oval shape tapering to a point at each end and burned hard and beautifully polished. Usually, a large number of human bones are discovered—some are discolored and

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hardened, while the surrounding soil shows distinct fire marks. Owing to the fact that the miscellaneous bones have probably been cooked, their disintegration has been slower—and the surmise is that they are the remains of sacrifices which accompanied the burial ceremonies of the dead chieftains.

In the Marianas, fragments of pottery are seldom found other than at latte sites and excavations in sections covered with pottery also disclose skeletal remains and broken fragments of halege and tasa.

Latte found in the uplands of central Guam are oriented in such a manner that their long axes are parallel to the long axis of the ridge on which they are placed, which, in most cases, means that they are parallel to a stream of water. Whether or not the feet of the ceremonial burials are at right angles to the long axes of the lattes and therefore toward the rivers, brooks, and intermittent streams has not yet been determined, as the soil, being composed largely of lagoon ooze, is tenacious, sticky, and a few feet below the surface is moist throughout the year and all bone material is badly deteriorated.

In the low, well-watered central portion of Guam, latte are as numerous as in the fertile zones along the coast where many well-preserved remains are found.

In only one place on the island are latte built at right angles to the shore line. From a point on the northwest coast to a point south of Mergagen on the northeast coast the burial plots are, with a few exceptions, so arranged; though, as far as is known, the skeletons lie with feet toward the water. The halege in this district are slablike rather than roughly pyramidal or square cut in shape and are made of true island



Where erosion has done its work on one of the ancient tombstones of Guam. The bowl-shaped capital, long since fallen, has been replaced. Beside the stone sits a modern Chamorro.

rock—the conglomerate breccia of sand, fragments of coral, and shells which are found along the shore and which has only to be cut into slabs to be suitable for latte construction. In one place a portion of this basin has been removed from the beach and has probably been used for this purpose. In the tasa of this section coral heads shaped at the base to fit the halege are used instead of the natural heads which are found in other parts of the island.

No latte are found on the high, heavily-wooded plateau at the extreme

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Halege and tasa of a latte at Pugua, Guam.

northern end of Guam. Though fadang, the staff of life of the ancients, grows in this arid district in great abundance it sustains no moisture except that which is held by the vegetation. Below the cliffs which bound the plateau near the coast, where fertile coves are fringed with coral reefs and water, seeping from above, appears plentifully, latte are numerous.

Only one halege and tasa in the southernmost island have been found in their original position—that in the latte of Meppo which stands at an elevation of approximately one hundred feet, its long axis being parallel with a

branch of the Talafofo River. The fact that the latte stands in the jungle far from cultivated land, that its location is not known to the natives, that the tops of its halege are broad and they are low in comparison with their width, and that its tasa are cut at the base to give a large bearing-surface may account for the preservation of one of its monoliths in the original form.

Careful and extensive investigations by the Museum scientists have revealed the fact that the latte builders were cannibals; that ceremonial feasts, consisting of one or more human beings and including such other foods as fish, bats, mollusks, and, in some cases, whalemeat, took place at the interment of the dead and were deposited over the ceremonially buried bodies together with broken pottery, implements, and ornaments.

All latte sites may be divided into three areas—the area where the dead who met a violent death were buried, as evidenced by the missing limbs, broken skulls, and the accompanying spear heads; the area of burial extending from fifteen to twenty feet from the latte toward the sea or running water; and the cultural area which generally extends several hundred feet from the latte to the water but not from the latte inland, which is rich in pottery, stone implements, weapons, and flint fragments, and, when undisturbed, is marked by a large stone mortar.

Burials never took place to the landward side of a latte, and children, who were evidently the victims of cannibalistic feasts more often than the adults, were buried at a lesser depth than they. Males were buried deeper than females.

The feet of the dead were almost invariably placed nearest to the sea with

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the heads inland, and where this was not the case, which was seldom, the skeletons show a lack of other ceremonial burial, were carelessly interred, and are found outside the latte.

It is evident that, in replacing human bones after the removal of the flesh, certain methods of regular distribution were followed. Skulls were placed upright, or on the left or right side, and were never wholly inverted. The body was never placed face down and, generally, all heads and bodies in a latte face in the same direction. All long bones of the body with the exception of the fibula were laid parallel and parallel with the surface of the ground, either over the body or elsewhere. Lone skulls rested over hip bones, in fireholes and in other places. Jawbones replaced missing skulls or were placed directly over the knees, and toe and finger bones were grouped in a compact mass.

The various forms of halege and tasa within well-defined areas, as well as the different schemes of orientation, indicate that long periods of time must have elapsed before the types became standardized.

First, there was the halege more or less pyramidal in shape which was cut out of coral rock with the tasa formed of natural coral heads—the prototype, probably, from which the later forms were copied. In the latte of Guam alone there are slablike halege with tasa of coral heads carved to a geometrical outline; latte where the halege are nearly square and the tasa are proportionately large—both cut from hard island rock; and latte whose tasa present the appearance of inverted halege—as well as combinations of these forms.

The first material for lattes came from the natural resources of the islands. On the beach the builders cut

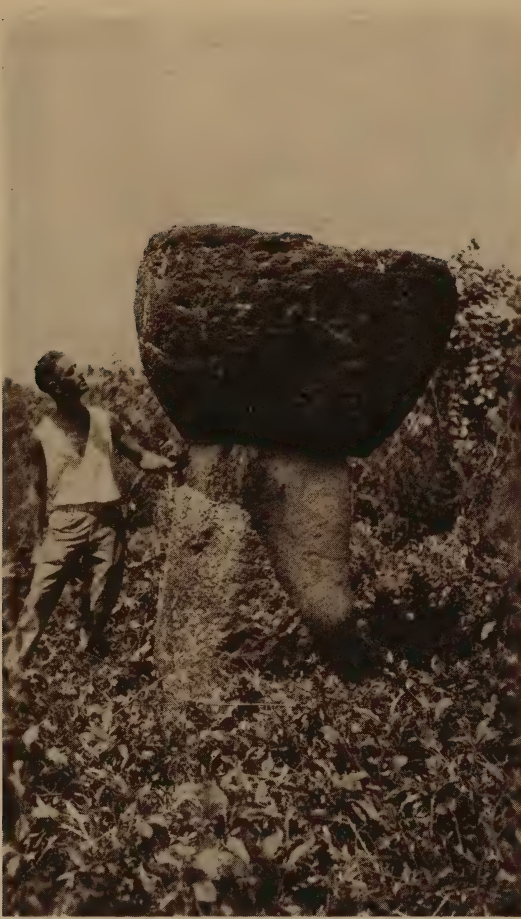


Skeletal remains, lying in a "firehole," uncovered by excavations in an ancient latte in Guam.

the halege from the true island rock such as is found in northern Guam and at the base of the cliffs they found coral limestone which they carved into rough pyramidal uprights. The lagoons, with their natural coral heads, furnished the tasa which were either little altered or were carved to produce uniformity of size and shape and were, in some cases, ornamented. The weathered side of the mountains furnished the material for inland latte which, with great labor, was cut in imitation of the shore forms.

The two men who have been so intimately associated in the work of bringing to light the relics of the past

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Lieutenant H. G. Horbostel of the Bishop Museum staff standing beside a halege on which the tasa has been replaced. Island of Guam.

believe that, in the psychology of the aborigines of the Marianas, water, birth, and death had an intimate relation. They think that water was considered a symbol of birth and its analogy, rejuvenation; that death was viewed as preliminary to life in the world to come and that the prehistoric men, in orienting the dead with feet toward the ocean or stream, felt that, on arising the footsteps would be directed straight toward the water of life.

"What object would be endowed with a richer symbolism than a coral

head and what could be more fitting in shape to cap an upright?" they ask. "It is born in water, if taken out of its element it dies, and, when returned to water, it appears to begin life anew."

The opinion that the ancient ruins of the Marianas formed a support for the principal houses of the aboriginal inhabitants who buried their dead beneath them as is customary in many of the South Sea islands, is borne out by the descriptions of the houses of the natives at the time of discovery. According to early accounts these were rectangular structures raised upon wooden piles or pillars of stone. The framework was made of coconut wood or palo maria and the roofs and walls of palm leaves ingeniously woven.

Gaspar and Grijalva, who wrote accounts of the visit of Miguel Lopez de Legazpi to Guam in 1565, describe the houses of the people as "lofty, neatly built, and well-divided into apartments, the whole raised a story from the earth and supported upon strong pillars of stone," and say that "besides these dwelling-houses they had others for their canoes, built likewise with great stone pillars, one of which, near the watering-place, contained four of their largest canoes." One of the observers with Legazpi noticed that some of the houses supported on stone pillars were used as sleeping apartments only and detached edifices built upon the ground were devoted to cooking and other purposes.

"The equal height of the pillars," insists Anson's chronicler, "and the shape of the capitals explain that they were designed for lodging a floor or platform and for preventing the ascent of rats and other noxious vermin." In another place the account states that "Tinian swarmed with rats who were bold and familiar."

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In the large villages a "great house" sheltered the "urritao," or bachelors. Garcia, who wrote in 1683 of the life and martyrdom of Padre Sanvitores, states that chiefs were sometimes buried under buildings called "great houses" (*debajo de unas casas que llaman grandes*). Freycinet's narrator also describes the remains of such a structure.

"The ruins best preserved are those to the west of the anchorage," says Arago. "The building there was composed of twelve pillars; of which seven only remain standing, the others lie at their feet; and what appears singular is, that the half-sphere by which they were crowned has not been separated in their fall. Those found by the side of it (and the remains of which are more decayed, situated near a well, denominated the 'well of the ancients') formed an edifice more than four hundred paces in length. The roots that still bind these old fragments, and the shrubs that crown their summits, present an interesting view."

"Much has been made of the pillars on the island of Tinian, shaped like the rest in the form of a truncated pyramid and capped by hemispherical stones," says William E. Safford, writing in 1905 of the primitive structures of the aborigines of the Mariana Islands, "but, in all probability, they are nothing more than the remains of large houses which served the same purposes as the 'arsenals' described in the narratives of the Legazpi expedition."

Though the Bishop Museum staff has not yet attempted to determine the part which Guam played in the movements of people and cultures in the Pacific, Messrs. Thompson and Hornbostel believe that the ancient structures are not the ruins of buildings, as many writers have thought, but that they



Another type of monument like those near which Guam's prehistoric dead are buried.

were monumental religious structures marking sites of cannibalistic feasting and of burial.

"These latte were primitive temples—tombs for the great and for tribal and religious ceremonies," says Mr. Hornbostel, and this theory is supported by Freycinet's chronicler.

"Their proximity; their form; their material; the stone being composed of sand, consolidated by cement; that half-sphere surmounting a baseless pillar, erected on the arena; their position, and the distance that separates these different masses, without any lighter fragments occurring between them,"

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Upright monolith with hemispherical capital at Epau, Guam.

says Arago, "induce me to think differently of the object of the building from the present inhabitants, who regard it as a royal residence. The space between the pillars is scarcely greater than the ground they occupy. What purpose could these massive tops answer? Who was the sovereign who inhabited the colonnade which certainly formed only a single edifice; the more I perambulate these ruins, and compare them with the genius of the present race of islanders, the more I am convinced that they are the remains of some public temples dedicated to religion.

"To what God, to what spirit, to what genius was this temple consecrated?" Thus Arago marvels at the latte on Rota. "For it was certainly a temple," he says—"this vast monument more than a thousand feet in circumference."

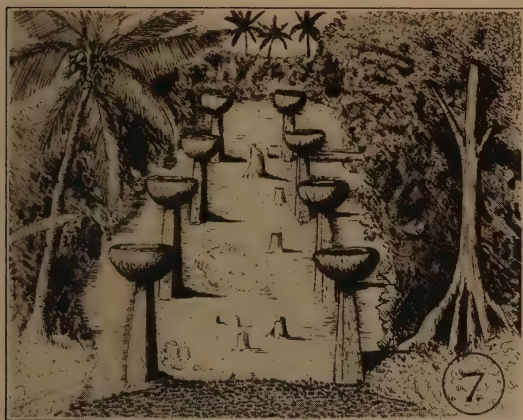
Although Tinian was uninhabited when the scurvy-ridden passengers of the *Centurion* put in there for repairs in 1742, marks were fresh of the island having been fully peopled.

"The islands were most of them well inhabited," says Walter, "and even not fifty years ago, the three principal islands, Guam, Rota, and Tinian together are said to have contained above fifty thousand people. A sickness," he explains, "raging among these islands, destroying multitudes of people, the Spaniards to recruit their numbers at Guahan (Guam) ordered all the inhabitants of Tinian thither, where, languishing for their former habitations and their customary method of life, the greatest part of them in a few years died of grief."

According to Crozet, who reached Guam in 1772, the population of the islands numbered, at the time of discovery, about sixty thousand souls.

"But they were so savage and so incapable of supporting the yoke of civilization," he writes, "that the Spaniards who undertook to subdue them so as to make Christians of them saw their population annihilate itself, so to speak, within the course of two centuries. Under the reign of the missionaries the wild islanders were finally obliged to give way to the superiority of Spanish arms, and after having for a long time defended by cruel wars their right to exist like savage beasts, according to their free instinct, they gave themselves up to a

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Sketch of a typical latte on the island of Guam showing the hemisphere-capped monoliths as they appeared in prehistoric days.

despair of which there is no other example on the face of the earth.

"The present remains of a former great people," Crozet asserts, "are descended from those Indians who, having attached themselves to the service of the Spaniards and especially to that of the missionaries, have allowed themselves to be domesticated by the mildness of the present government. All the others have disappeared without leaving any posterity. The present population is fifteen hundred Indians."

Early voyagers found the natives of Guam living in villages composed of from fifty to a hundred and fifty houses. The largest communities were upon the coast of a good harbor or upon the banks of a river, while the hamlets of the interior were generally situated on a difficult hill or other point of vantage and sometimes numbered no more than five or six dwellings.

According to an old Jesuit report the men were of a tawny color, were taller than the average European, and so corpulent that they appeared swollen, but were strong and active. They shaved their heads with the exception of

a scalp lock, which was allowed to grow long. The women were of a lighter shade—tall, slenderly built, and graceful. Both sexes stained their teeth and bleached their hair to a reddish yellow.

In the early days of the Jesuits the island of Guam was divided into districts composed of a number of villages, each of which was presided over by a noble and contained various confederations ruled by chiefs. The dividing lines of society were rigidly drawn.

The early Chamorros were a sociable people, fond of festivals and games of mimic warfare and athletics. Spears pointed with barbed heads made of human bones, together with slingstones, were their weapons. They worshipped gods of the mountains, of the crops, of the sea, and of the old ruins which are known as latte today. They invoked the spirits or souls of their ancestors, calling on them for aid and offering sacrifices to them.

The dead were buried at the feet of great trees in the forests and the groves used for this purpose were honored and feared by all. Sacrifices were offered for the cure of the sick and, occasionally, a slave was the victim. If,



Map showing the latte areas in the southern half of Guam.

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when the patient was smeared with blood and his future read in the entrails of the offering, prognostication was unfavorable, the sufferer was consoled with the assurance that the gods desired to take him, their purpose being to make him an "anito." The "aniti" or souls of the ancestors which were supposed to haunt the sites of ancient houses were thus held in veneration and dread.

Traces of the customs of the earlier inhabitants of Guam are found in the life of the present people, though no pure-blooded Chamorro exists today. The population is composed of descendants of the Spanish, Mexican Indian, and Philippine soldiery who came to the islands and conquered the natives, butchering the men and taking the women as wives; of the English and American whalers who came later; and of the Japanese and Chinese, who, later still, influenced the color, habits, and customs of the Chamorros.

Though more a joke than a reality, caste is still regarded with importance in Guam.

Modern Chamorros regard the latte with superstition and fear and they



Sketch of the reconstructed latte at Meppo, Guam, showing how it must have appeared in ancient days. Inset is sketch of one monument in the Meppo latte—the only halage and tasa found *in situ* in Guam.

"still invoke the spirits of their ancestors when the padre is not looking," writes Mr. Hornbostel. "This I know of personally, for many have told me so."

Like the dwellings of ancient times, those of the natives today are raised from the ground on substantial durable posts; and coral hummocks for building are still taken from the ancient reefs which, since the memory of man, have surrounded the islands.

Members of the Museum staff believe that some link with the people who erected the monolithic stones of the Mariana Islands may be found in the study of the ruins and burial customs of Micronesia and Melanesia—for there is nothing corresponding to the cap and column of latte in all Polynesia.

Even now the explorations are being extended to part of the Carolines, and the ruins on Rota stand ready to be measured, photographed, and excavated as soon as permission from Japan is granted.

When the latte problem of the Marianas is solved—when the part which the latte-builders played in the ancient history of the Pacific peoples is determined—the Bernice P. Bishop Museum of Honolulu will have contributed materially to the history of the world.

Honolulu, Hawaii.



Map showing the latte areas in the southern portion of Guam.

A PILGRIMAGE TO NETLEY ABBEY

By WALLACE N. STEARNS

“A VILLAGE in Hants, three miles southeast of Southampton. There are a Cistercian Abbey and a military hospital.”

Rivalling the obscurity of the guide book, the natural surroundings of this old Abbey quite hide it from view. Only the painstaking traveller succeeds in finding the spot, “modest, inconspicuous, tucked away, swallowed up by the suburb of Southampton.” Around to the east shore of Southampton Water down a wooded road; across a meadow; through a screen of foliage; past the lodge where tea, cakes, and tickets may be had; the visitor enters the precincts of the ancient Abbey.

Of this once splendid structure sorry fragments remain. Fire and quarrymen have wrought havoc. Of the refectory only the cloister wall is left; of the Brothers' quarter, only the triple arches of the Chapter-house and the wall of the south aisle of the church and transept. Though so little remains, Walpole was quite right: “They are not ruins of Netley, but of Paradise.”

A foundation of the Cistercians, who had split from the Benedictines of Cîteaux, Netley, established in 1239, received its charter twelve years later. Ridiculed for their strict habit of living, the Cistercians incurred, for some reason, the enmity of infamous King John, who later, warned in a dream, became their patron. Three wonderful abbeys, the finest in England, are of Cistercian origin,—Beaulieu, Netley, and Tintern. Confirmed by successive kings, Netley fell under the vandal hand of Henry VIII. Then the Abbot, Thomas Stevens, the fif-

teenth of his line, withdrew with his monks to Beaulieu.

The ruin has passed through strange experiences. Under the Earl of Huntingdon, these precincts served for tennis court, kitchen, stable, and private chapel. In 1700 Sir George Berkeley sold the entire structure for stone quarry. It is said that one, Lady Holland, desiring to have an elegant ruin on her grounds, moved the entire north transept hither. Oak and prayer books went to build fires; copper and lead were stripped and melted; bells were broken up to be carried away; furniture was sold at auction; silver plate and vestments were looted.

In 1861 a new owner, Chamberlayne, with great care, undertook the preservation of what yet remained. “*Simplex munditiis*” characterizes this beautiful ruin, which “typifies Cistercian vigor, seriousness, and loftiness of purpose.” The spectral walls are still vibrant with life, expressive of dignified repose, and creative originality. The spot is interesting when viewed at night and the walls, softened by moonlight, seem to float in the air.

Netley was built in honor of Saints Mary and Edward. The plan is, in general, that of the Cistercian order. The church is a Latin cross, and the buildings are of the early English type “marked by simplicity, dignity, and purity of style.” One can scarcely realize the ample proportions. The church was 211 by 58 feet; the transept, 128 feet wide; the cloister, 114 feet square. In the nave were eight bays; in the presbytery four with aisles, though generally the Cistercians are



RUINED CLOISTER WALL, NETLEY ABBEY.



EAST TRANSEPT, NETLEY ABBEY.

said to have preferred the plain oblong room. In each transept stood three altars. There were infirmary, common house, and refectory. The community was probably small, thirteen monks being reported at the time of dissolution; at which time its property being valued at 100 pounds, 12 shillings and eight pence; the royal decree making the minimum 200 pounds a year.

Many bits of wall traceable to later dates disfigure these rare old buildings, and often one is at a loss to restore in imagination bits that have been torn away. Entering from what we will call the front, the visitor stands within the foundations of the old refectory, where, as the Brothers sat in silence, one of their number read from selected authors, notably Holy Scripture. Beyond this space lies an open court where still appear remains of the ancient cloisters. Thence a door-

way leads into the nave of the church, whose noble structure one never forgets. The east and particularly the west window, are marvels of beauty, even in their ruin. The designer was a creative genius who, to religious enthusiasm, added consecration of talents to the service of his Master. No man, working for money only, could have wrought such a miracle in stone. The desecration of such works is a stain on England's honor regretted to this day by every true Englishman.

In the north aisle are still to be seen three windows, beautiful even when compared with the larger creations in nave and choir. Of Sacristy, Monks' Day Room, Chapter House and Pantry, there are still remains, and the guides point to sites of Guest Room and Garden, where once stood the Abbot's home. The tower, which, tradition says, served as a beacon on this coast,



LOOKING DOWN THE NAVE, NETLEY ABBEY.

has long since disappeared. Fill these windows with the stained glass unknown to moderns save through scattered priceless fragments, and imagine this wonderful church filled with the glory of morning or setting sun!

Religion meant something to these men who, often of their poverty, brought to the worship of God the best that mortals could bestow. We would not turn back to those days, nor have

we any censure for our own times, faulty as they may be. We may deprecate the shortcomings of these medievalists, but we do ill to forget the virtues of these builders who wrought their very souls into marvels in stone, the silent grandeur of whose ruins holds the mind of the visitor in a spell of speechless adoration.

Illinois Woman's College, Jacksonville, Illinois.



ARCHAEOLOGICAL NOTES AND COMMENTS

THE EUROPEAN ARCHAEOLOGICAL TOUR.

The European Archaeological Tour (July 27–Sept. 6) organized by The Archaeological Society of Washington (see ART AND ARCHAEOLOGY XVIII, Nos. 1–2, p. 80, August 1924) comprised the following features: 1. Meeting of The French Association for the Advancement of Science at Liège; 2. Visit to Les Eyzies, Dordogne, France, where the American School of Prehistoric Research in Europe was in session; 3. Visits to old Roman towns of Southern France; and 4. The International Congress of Americanists at the Hague and at Gothenburg.

PREHISTORIC MUSEUMS OF PARIS.

The party assembled in Paris during the last week of July, and while some left at once for Liège others visited the archaeological collections in the Louvre, the Museum of Saint Germain and the Cluny Museum.

Under the direction of Professor MacCurdy, students of the School and members of the party gathered at Les Eyzies, Aug. 1, after visiting the archaeological collections and Gallo-Roman remains of Perigueux, the capital of the Department of Dordogne.

LES EYZIES, PALEOLITHIC CAPITAL OF THE OLD WORLD.

Les Eyzies, about 30 miles from Perigueux, is picturesquely situated on the Vezere river in a region abounding in craggy heights, with caves and rock shelters justly celebrated because of remarkable prehistoric discoveries that have contributed so largely to the study and chronology of the Old Stone Age of Europe. Among the most famous of these paleolithic grottoes are the cavern of Cromagnon, yielding skeletons that have given its name to the Cromagnon race; the rock shelters of Laugerie Haute and Laugerie Basse, rich in strata of the Aurignacian, Solutrean and Magdalenian periods; Font-de-Gaume, Combarelles, La Mouthe and Eyzies, with paintings and engravings of the paleolithic epoch; Madeleine, which has given its name to the Magdalenian, and Moustier to the Mousterian, epoch of the Old Stone Age—all carrying the prehistoric record back at least 50,000 years.

Professor and Mrs. MacCurdy interpreted for the students and visitors the Old Stone Age caverns and rock-shelters near Les Eyzies in the Valley of the Vezere, notably Laugerie Haute, Laugerie Basse, La Madeleine, Le Moustier, Cromagnon, and the caves of La Mouthe, Les Eyzies and Font-de-Gaume, now prehistoric stations famous in the chronology of the Old Stone Age of Europe. Visits were also made to the prehistoric Museum of Les Eyzies, situated in a picturesque rock-shelter that later was the site of a medieval castle.

The most significant event of the whole tour for archaeological research by Americans occurred here in the ten-year lease of a prehistoric site secured by the Archaeological Society of Washington with the beginning of excavations on the site by the School.

THE ARCHAEOLOGICAL SOCIETY LEASES A PALEOLITHIC SITE.

Under authority of the Research Committee of the Archaeological Society, Dr. John C. Merriam, Chairman, Dr. Carroll examined with Professor MacCurdy, the prehistoric cave and rock-shelter known as Castel Merle in the commune of Sergeac, 30 minutes from Les Eyzies, considered by Dr. Hrdlicka and other authorities as perhaps of equal promise with the now famous prehistoric sites of the region, and concluded a ten-year lease from the owner, M. Castanet, with sole privilege of excavation and control of the finds. This was made possible through the generosity of Col. William Eric Fowler, one of the trustees of the Society.

The Society entered upon an agreement with the American School of Prehistoric Research to conduct the excavations which began at once in charge of Professor

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MacCurdy, who has already announced the discovery of numerous prehistoric flint implements in addition to faunal remains.

Half the archaeological specimens found on the site are to be deposited with the U. S. National Museum as the property of the Archaeological Society of Washington. A full account of this season's work will be given by Professor MacCurdy in a later number of ART AND ARCHAEOLOGY.

THE GALLO-ROMAN CITIES OF SOUTHERN FRANCE.

Southern France in many respects is itself one great archaeological museum for the study of the monuments of Roman and early Christian civilization, and the visitor feels that he is in a Roman atmosphere when he sees the architectural remains of the old Roman towns, and inspects the collections in the Museums, of Perigueux, Carcassonne, Nîmes, Arles, St. Remy, Les Baux, Tarascon, Pont-du-Gard and Avignon. Much valuable material was gathered for future numbers of ART AND ARCHAEOLOGY.

THE XXI INTERNATIONAL CONGRESS OF AMERICANISTS.

The XXI International Congress of Americanists was held in two sections, at the Hague, Holland (Aug. 12-17) and at Gothenburg, Sweden (Aug. 20-27). About thirty-five countries were represented and two hundred members were registered. Among the Americans in attendance representing the U. S. Government, various universities, museums, institutions and societies, were:

Dr. and Mrs. Franz Boas, Mr. and Mrs. Leonard Bloomfield, Mr. and Mrs. Mitchell Carroll, Miss Sophie P. Casey, Rev. John M. Cooper, George H. Eaton, Mrs. Campbell Forrester, Wm. Eric Fowler, William Gates, Robert H. Lowie, J. Alden Mason, Sylvanus G. Morley, Dr. Elsie Clews Parsons, Walter S. Penfield, Marshall H. Saville, Mrs. Adele Smutney, Herbert J. Spinden and Miss J. A. Wright.

The Hague.

At The Hague the meetings were held in the "Ridderzaal" of the Binnenhof, the seat of many international arbitration congresses. The sessions for scientific papers were distributed among four sections, Archaeology, Ethnology, Linguistics, and History and Geography, and forty-five papers were presented which will appear in the Proceedings. The excursions included visits to Haarlem, where Professor Eugene DuBois gave a demonstration of the remains of the *Pithecanthropus erectus*; to Amsterdam and Zaandam, as guests of the Royal Geographic Society of the Netherlands; and to the Peace Palace at Scheveningen. Among the courtesies extended to delegates were receptions at the American and British Legations and at the Kursaal at Scheveningen, offered by the Municipality of the Hague.

Gothenburg.

At Gothenburg, the meetings were held at the University under the high patronage of His Majesty, the King of Sweden. The scientific papers presented, pertaining chiefly to Middle and South America, numbered sixty-six, which will appear in the Proceedings. The excursions included visits to the ethnographic and archaeological American collections of the Museum of Gothenburg, the New Stone Age excavations at Kyvik, and, after adjournment, to the rich archaeological and ethnographic collections in the Museums of Stockholm, Christiania and Copenhagen.

Among the courtesies extended were a soirée by Madame la Baronne de Sparre at Gunnebo, a luncheon with Mr. Bernstrom at Kullavik, a supper and smoker by the Committee of the Congress in the Trägårdforenne, and the closing banquet to the Congress at which their Royal Highnesses, the Crown Prince and Crown Princess of Sweden assisted, given by the City of Gothenburg at the Hotel de Ville.

By vote of the Council, ratified at the closing session of the Congress, the XXII International Congress of Americanists will be held in Rome in 1926.

M. C.

ART AND ARCHAEOLOGY

THE FRENCH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

The Congress of the French Association for the Advancement of Science held at Liège, Belgium, opened July 28 and closed August 2nd.

The committee of organization was made up of leading men in the University of Liège where the sessions of the Congress convened and they had the active co-operation not only of the Governor of the Province of Liège, M. Gaston Gregoire, and the Burgomaster of the city, M. Emile Digneffe, but also the high patronage of His Majesty King Albert I, Cardinal Mercier, M. Herbet, the French Ambassador, and others prominent in the official life of Belgium.

The Congress was divided into 21 sections covering a wide range of the sciences, with each division presided over by a well known European scholar.

Liège and its environs afforded a rich field for study to those who entered the section of Archaeology which was under the leadership of Professor Brasinne of the University of Liège. The prehistoric collections in the museum, among the finest in Belgium, demonstrating man's early occupation of this province; the many remains of the Roman period; the old churches of the city with their mediaeval architecture; the industrial arts and finally the folk lore, all reminiscent of ancient days, constituted a program of absorbing interest. An archaeological pilgrimage was made to Tongres, the oldest city in Belgium and in the Roman epoch a town of considerable importance and the seat of a bishop. During succeeding centuries, its history records periods of great prosperity, interrupted by invasion and disaster. The visit to Tongres will be especially remembered because of the hospitality of Senator and Mrs. George Meyers, who entertained the members of the party at tea in their beautiful home.

The series of receptions, concerts and teas incident to the social side of the Congress began the first evening with the "Administration Communale" as hosts in the Hotel de Ville and continued in ever delightful sequence to the final dinner presided over by M. Digneffe, Burgomaster of Liège, when M. Poincaré, formerly Premier of France, was the principal after-dinner speaker. M. Poincaré was also the guest of honor at the reception given by the Governor of the Province of Liège and Mme. Gregoire in the Provincial Palace.

At the concluding General Assembly of the Congress, held in the Academic Hall of the University, August 2nd, an honorary degree was conferred upon M. Poincaré who made a notable address. The Academic Procession lent dignity and color to the close of a Congress memorable for the work accomplished and for the international friendships fostered.

A feature of the Congress contributing largely to better acquaintance among the members was the program of excursions to nearby places of interest, as to Fort de Loncin. Once thought the impregnable guardians of Belgium, the forts are now leveled to the ground and from the green turf rises a noble monument in memory of those who died for their country. A special train conveyed a large party to Spa, beloved of all Belgians. At the Chateau Clermont, on the heights above Spa, the members of the Congress were entertained at tea and shown the underground concrete refuge constructed for the Kaiser's use during the nine months when he made the Chateau his headquarters.

The final excursion across Belgium was the crowning success of the Congress. It included a journey by boat on the river Meuse from Namur to Dinant, traversing a valley rich in historical associations and still showing many sad evidences of the world war. The marvellous grottoes of Han were visited, and the itinerary gave sufficient time to see the chief places of interest in Brussels and Antwerp. In every city, the "Administration Communale" expressed its desire to honor the visiting scientists by holding a formal reception in the Hotel de Ville. The Burgomaster made an address of welcome and a representative of the Association for the Advancement of Science responded in cordial phrases, accompanying his speech by the presentation to each Burgomaster of the handsome medal of the Association.

CAROLYN CARROLL.

ART AND ARCHAEOLOGY

The University of Michigan Work in the Near East

The University of Michigan excavations in Asia Minor are supported by appropriations from a fund of \$120,000—contributed to the University for humanistic research by a friend of higher learning whose name has not been made public. The administration of the fund is in the hands of a special committee of the University of which President Marion L. Burton is chairman. This committee is represented in field work by Professor Francis W. Kelsey, who has been appointed Director of Near East Research.

The staff in Asia Minor as at present constituted consists of Professor David M. Robinson, of Johns Hopkins University, in charge of excavations; Professor Enoch E. Peterson, of Decorah College, Iowa, in charge of records; George R. Swain, of the University of Michigan, in charge of photography; Frederick J. Woodbridge, of Amherst College and Columbia University, research Fellow of the University of Michigan, architect; Horace F. Colby, of Detroit, Honorary Fellow of Cornell University in Fine Arts, assistant architect, especially for the study of the architectural sculptures; Hussein Shefik Feizy, of Constantinople, graduate of the University of Michigan, surveying, and Easton T. Kelsey, transportation.

Discovery of Christian Basilica at Antioch of Pisidia

The University of Michigan Expedition excavating on the site of Antioch of Pisidia in Asia Minor under the direction of Professor David M. Robinson has uncovered the foundations of a large early Christian church. The existence of such an edifice was previously known, but its date and character could only be determined by excavation.

The church was of the basilica type and more than two hundred feet in length. The nave was one hundred and sixty feet long, measured from the middle of the apse to the doors, and approximately thirty-five feet wide. The aisles on either side of the nave had a width of fifteen feet, and were separated from the nave by columns.

A foot and a half below the floor level of the nave a mosaic floor was found which clearly belonged to a much earlier church. This floor contained several mosaic inscriptions in the Greek language. Two of them refer to a Bishop Optimus, who lived about 375 A. D. All the mosaic floor was carefully laid in small cubes of stone, about half an inch square, arranged in geometrical patterns, in five colours, red, yellow, blue, rose and white.

The significance of the discovery may be far-reaching. "While the excavation is not yet completed," said Professor Francis W. Kelsey, who has visited the site, "there is a probability that the congregation which had the resources to build so massive a church at so early a date represented the principal ecclesiastical organization in the city. It is natural to suppose that this church organization grew out of the group of the faithful converted by the preaching of Paul, and that the structure itself may stand on the site of the house in which they first assembled, or in which Paul preached."

Excavations at Carthage, 1924

The Christmas Number of ART AND ARCHAEOLOGY will contain an illustrated article on "The Excavation of the Temple of Tanit," by Byron Khun de Prorok, and the Abbé Chabot, *membre de l'Institut*, who conducted last spring the excavation of the site of this, the first Punic ruin discovered at Carthage. Count de Prorok is now in this country, lecturing on his excavations and planning for the season of 1925. A donor, who wishes his name withheld, has deposited in the Morgan Harjes Bank in Paris over half a million francs for the buying of ground and the comprehensive excavation of the Punic city. It is hoped that at least an equal amount may be raised in the United States.

BOOK CRITIQUES

Archaic Fictile Revetments in Sicily and Magna Graecia. By E. Douglas Van Buren. John Murray, London, 1923.

This excellent volume by Mrs. Van Buren, the wife of Professor Albert W. Van Buren, Professor of Archaeology and Librarian in the American Academy in Rome, follows hard upon her recent work "Figurative Terra-cotta Revetments in Etruria and Latium in the VI and V Centuries B. C."

Mrs. Van Buren has made herself an authority in terra cotta structural decorations, and these two books are the result of many years of study and travel.

The author takes 82 pages for an alphabetically arranged description of the temple sites in Sicily and lower Italy. She dates the revetments not only by the style and technique of the work, but also by historical data, and by the comparison with material from other sites. The deductions drawn are conservative; in fact the scientific spirit is in evidence on every page. Beginning with page 85 there is a catalogue of all the simae, cornices, spouts, roof-tiles, antefixes, akroteria, etc., from the sites listed, which have been collected in museums, public and private; the most of them being of course in Syracuse, Palermo, Naples, and Reggio. Nineteen pages of plates containing eighty figures are at the back of the book.

This is a book of reference, though its pages of historical introductions to the sites are models of concise and enlightening résumés. Mrs. Van Buren has in a painstaking and scientific way brought together a mass of hitherto very little known material, and the book is indispensable to scholars in the fields of art and archaeology.

R. D. V. MAGOFFIN.

New York University

American Graphic Art, by F. Weitenkampff, L. H. D. New Edition revised and enlarged. New York: The Macmillan Company. 1924.

No one is better qualified to write on the subject of the Graphic Arts, than Mr. Frank Weitenkampff, Curator of Prints in the New York Public Library. His close association with the artists, the valuable collec-

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tions in his charge, his ability and discrimination, give him very special authority.

The present volume from his pen is an enlarged and revised edition of the one published in 1912 and is the only connected and comprehensive account of American Graphic Art, from the earliest products, which are chiefly of historic, rather than artistic value, to the present revival of etching, wood-block printing and lithography.

Lithography, in particular, which until recent years was merely used commercially, has become an artistic force, made beautiful and "wonderful" as Joseph Pennell calls it, in the hands of many artists who have turned from painting and etching, to find in it great possibilities for artistic expression.

The chapters deal with the earliest attempts in this country down to the present day and review the history of line and stipple engraving, mezzotint, aquatint, wood-engraving, lithography, illustration and caricature—as well as the Book-plate.

The work is invaluable for reference, for study and for most entertaining reading.

HELEN WRIGHT.

*Tutenag & Paktong. By Alfred Bonnin.
Oxford University Press: American Branch,
New York, 1924.*

The first glance at the above title excites interest and wonder for its possible meaning, and only the sub-title, "Notes on other alloys in domestic use during the 18th Century," gives one a suggestion of the mysterious words.

There are many articles in England of domestic use, dating from the middle of the 18th Century—fenders, fire-grates, candlesticks—that when highly polished are silver white and very beautiful and it is singular that the origin and history should only be known to metallurgists. For a hundred years the metal, or alloy, has been popularly known by the name of Tutenag, and it came from China. Its proper name, its composition and its manufacture have been carefully studied and a compilation made of the authorities on the subject, with date and description of various articles.

Fire-grates and a Paktong fender at Battle Abbey are of fine workmanship and the illustrations throughout the book must stimulate antiquarians in search of these rare specimens.

The dainty volume is beautiful in binding and make up, characteristic of the works issued by the Oxford Press.

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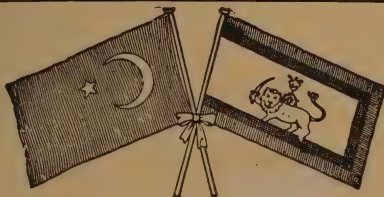
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OSKENONTON, MOHAWK SINGER.

Santa Fe Fiesta, 1924.

For photographs reproduced in this article we are indebted to the Cross Studio, Santa Fe, N. M.

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INTRODUCTION: THE TRUE FIESTA

"Fiesta" is Spanish in language and meaning.

It is the Spanish atmosphere we seek to renew at Santa Fe Fiesta time, the merry-making spirit of old Spain and Mexico; but most of all of old New Mexico.

We are keeping alive all the beauty and grace of the Spanish culture, because it is beautiful and graceful; and because a country that becomes too much steeped in the commonplace and the ugly needs to preserve all the picturesqueness and artistry and all the beauty to which it is heir from the civilizations that have contributed to it.

We are keeping alive the American imagination and appreciation of the beautiful when we do it. It is difficult to estimate the value of Santa Fe's service to the nation and the world in preserving that which the Pueblo and the Latin have contributed to our traditions and history, a service whose annual demonstration occurs in September.

The fine old folk dances and the songs of our Spanish people, their beautiful ancient customs, are as worthy of preservation as the Eagle Dance or the Corn ceremonial. Such things as the Christmas bonfires and the saints' festivals are priceless; and little by little they are slipping away, as automobiles increase and tourists grow in number.

In preserving all these things, we are keeping Santa Fe different; and at Fiesta time it is for us, who have come from afar into this wonderful old country, to enter into the spirit of its traditions and its old customs and join all together in making them live again.

The Fiesta is not a hired performance behind a ticket gate to be managed by a few showmen. It is Santa Fe celebrating, as she has celebrated annually for centuries.

It is a spontaneous expression of our own selves, as indifferent to spectators from abroad as the procession that walks round the Plaza when the band plays

(Editorial in *Santa Fe New Mexican*, July 29, 1924.)

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on Sunday evenings. That, it seems to us is the underlying idea of the Fiesta; and with it goes the organized work of the School of American Research in preserving and fostering those cultures (a hackneyed word, but there is no available substitute) which find their expression in the spectacles, ceremonials, the pageantry and music and carnival of the Fiesta.

The time is coming when it will be an eagerly sought privilege in America and the world to see the Fiesta of Santa Fe, and the greatest attraction will always be that part of the spectacle which would be as gay, colorful and full of enthusiasm were there no Easterners to see it or care. It is that part to which we are devoting special attention this year, with the idea of further restoring and maintaining the spirit that animated the celebration two hundred years ago.

To succeed, every man, woman and child in the old city must share that spirit. It is our assurance and guarantee of immunity from the commonplace and the ugly. No other city in America has such entertainment resources within itself; none has in such degree the ability to "play" which gives Santa Fe its lure to the outsider. None can have such a good time "with itself."

While entertaining the visitors, eager to see and study the Indian ceremonials and the miracle and mystery plays, we are also to entertain ourselves, our own people and our neighbors who have not the price of box seats or don't care to pay it. And remember that it is the self-entertainment celebrations of the country which have become most famous.

E. DANA JOHNSON.



MISS GERTRUDE ESPINOSA, DIRECTOR OF SPANISH DANCING, SANTA FE FIESTA, 1924.

THE SANTA FE FIESTA OF SEPTEMBER, 1924

By PAUL A. F. WALTER

IT was an unusual, if not unprecedented, piece of community work that was undertaken by the School of American Research, when it yielded to the importunities of the civic organizations of Santa Fe to take charge of the management of the 1924 Fiesta. The result was an amazing success when the shortness of time—a scant two months—is considered. It is true, the School had almost complete charge of the 1919 Fiesta, which marked the revival of the annual celebration, the beginnings of which have been traced back to 1712 and even prior, and true also that in the succeeding years it placed its staff at the service of the Fiesta management, especially in the conduct of the Indian ceremonies and the Indian Fair, but this year was the first time that officially and in reality the sole responsibility for the character of the celebration rested upon it, its Director, Dr. Edgar L. Hewett, and his staff. It was a beautiful experiment, a piece of constructive research work, that fitted well into the ideals and aims of the School and its founders. It was taking an entire city, concentrating its attention upon the preservation in their primitive purity of Indian ceremonies, the revival of ancient Indian crafts, the dramatic presentation of the romance of Spanish life in the Southwest, and with all, a three days' merrymaking in which all the people joined in a whole-hearted and beautiful manner. The success achieved was magnificent. Taken together with the superb scenic setting, the historic background, the atmosphere created by the Museum, the local art and literary activities—the 1924 Fiesta assumed na-

tional significance, and not only attracted a host of distinguished visitors from far and wide, but impressed and pleased them, setting a high standard for future celebrations and opening the way for still finer achievement in the years to come.

A multitude of details was worked out. Hearty co-operation was given by the civic bodies and by the authorities which passed special ordinances and issued special orders and proclamations at the request of the Fiesta Council. The press of the City and of the entire State gave freely of its space and under the leadership of the Santa Fe Daily New Mexican rendered effective aid in creating a wholesome community spirit, in the harmony and enthusiasm of which the Fiesta Council found its strength.

The School sent a number of field expeditions to the pueblos, to negotiate for the participation of the Indians in the ceremonies, pageantry and Indian Fair. Each expedition could make a highly interesting report of its experiences, some of which were unique. It was impressed on the Indians that it was desired that the ceremonies be staged in their primitive beauty, in accordance with their own traditions and their religious significance. They were instructed and informed as to the character of exhibits desired for the Indian Fair, which was to present the highest achievements in their racial handicrafts. There were meetings with the "principales" in solemn conclave and there were deliberations as formal and impressive as the negotiating and signing of a World treaty. In more than one instance, it took considerable



TSIANINA, INDIAN PRIMA DONNA, SANTA FE FIESTA, 1924.

ART AND ARCHAEOLOGY

persuasion and renewed assurances of good faith before the governing body in the pueblo would give its consent. But the result made it all worth while, for the Indians came imbued with the thought that this was "their" Fiesta, just as much as it was Santa Fe's.

The artists and writers threw themselves enthusiastically into the task, or rather, pleasure, of creating an atmosphere that should remind of carnival days in Spain. "El Pasa-tiempo" was the name chosen by the committee headed by Witter Bynner, the poet, which evolved a plan that included the creation of a colorful market place in the Plaza, with numerous booths, a unique procession, a round of revelry concluding with a carnival on the last night. It meant much planning, indefatigable work and some research to keep the proposed picture historically correct and artistically as nearly perfect as circumstances permitted.

It was discovered that Santa Fe commanded everything in the way of special talent that was needed. Some of this, crude, or individualistic, was not quite ready to submerge itself in the common scheme of things. Therefore, it was especially helpful to have the assistance of persons of distinction from the outside in training the local participants. The Fiesta Council engaged Tsianina of the Cherokees, who has held the admiration and affection of Santa Fe as a sweet singer at previous Fiestas for five years past. Oskentont of the Mohawks was a new star performer, whose singing enraptured every one. W. C. Bradford, who during the Great War directed the musical activities of the U. S. Army, noted as a leader in community singing, came as the representative of the National Playgrounds and Recreational

Association, and directed the music of the Fiesta. Miss Gertrude Espinosa, of the Faculty of the University of Oregon, trained for her work under masters in Old Spain, came to direct the Spanish dancing. Earl Scott, who has become a Santa Fe resident, and has had long professional experience, was director of dramatic performances, and with his wife took leading parts in the Spanish drama of old Santa Fe. Homer Grunn and A. F. Sievers assisted in the musical programs with many other volunteer workers, including names famous in the art and literary as well as musical world.

Based, as the Fiesta is, on the proclamation of the Marquis de la Peñuela in 1712, that the reconquest by De Vargas should be celebrated annually by a secular demonstration in the beginning of the month of September, it is the De Vargas pageant that is the heart of the observance and around which the other features of the three days' program are grouped.

After the war parties of the Pueblos had emerged from the Palace of the Governors, barred its gates and presented their war ceremonies in the two kivas on Monday forenoon, the entrada of De Vargas and his Conquistadores took place with traditional splendor in the afternoon. Colonel Jose D. Sena, as De Vargas, was preceded by the Royal Alferez and heralds announcing the bando of 1712, issued by the Governor and Captain General, the Marquis de la Peñuela. Then followed the Army of Conquest and Occupation on horseback in the costume of the time, the leaders resplendent in glittering armor. It is significant of the community spirit that the Chief Justice of the State, Hon. Frank W. Parker, many other state and Federal officials, the National Guard, the Amer-



SPANISH TROVADORES, SANTA FE FIESTA, 1924.



FIESTA TIME IN NEW OLD SANTA FE.



WOMAN OF THE SUN DANCE, SANTA FE FIESTA, 1924.

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can Legion, the Rough Riders of the Spanish-American War, local Protestant ministers, members of the Roman Catholic priesthood, the Knights of Columbus, Masons, representatives of practically every local organization, Indian, Spanish and English-speaking folk, took part in the pageant side by side. Following the Army of Conquest came the Cabildo of Administration and Justice of the Villa Real de Santa Fe de San Francisco de Assisi, with other Spanish officials on foot, in regalia reminiscent of the royal court; then a troop of Spanish lancers; a group of Franciscan friars, the Custodio in brown and the frayles in gray, and finally a hundred Indian captives, men, women and children. In front of the Palace of the Governors, on the spot where the original ceremony took place, General Don Diego de Vargas Zapata y Lujan, Governor and Captain General of the Province, took formal possession, and the Franciscans erected a large wooden cross before which the Conqueror knelt in the presence of a crowd of more than six thousand people in festal array. The pageant then passed in review before civic and ecclesiastical dignitaries, the Fiesta Council and distinguished visitors.

For the first time, the pueblos of Jemez and Zia took part in the Fiesta. The other pueblos that participated were Cochiti, Tesuque, San Ildefonso, Santa Clara and San Juan. Director Hewett had arranged the Indian ceremonies in chronological sequence under the title "The House of the Sun," which added not only to the interest of the spectators, but also brought out the full significance of the underlying philosophy and ceremonial nature of the so-called dances. It was an impressive spectacle, on Monday forenoon, after the Spanish and Mexican

and American flags had been raised over the venerable, historic Palace of the Governors, by representatives of each nation, with dignified ceremony and playing of national anthems, when almost two hundred Indians in war costume emerged from the Palace, which their forefathers had held from 1680 to 1693, closing its gates against the coming Spanish army. After the war demonstration around the Plaza—a wonderful, scintillating, shouting troop—they divided and entered the Oñate theater, or winter kiva, and the De Vargas theater, or summer kiva, and there began their ceremonies, which thus far stand unrivaled for the brilliancy of color, fervor of spirit and artistry of motion with which they were given. Monday forenoon's ceremonies were their own war dances, or war dances which the Pueblos had learned from the Sioux, Comanches, Utes or other tribes with whom they had come in contact, or who visited them, illustrating the remarkable imitative talent or genius for mimicry of the Pueblos, who are quick to memorize the details of ceremonies witnessed by them and to reproduce them with a faithfulness and a spirit that made borrowed ceremonies their own. In the evening, the so-called peace dances were given with equal fervor.

On the second day, Tuesday, September 2, the Kiva ceremonies were those of "The House of the Sun," all parts or fragments of a stupendous nature drama, which it must have taken centuries to develop and more centuries to shatter. What is still remembered, reflects something of the glory, the imagery, the beauty of a ritual which could have been created only by a race that had adjusted itself to the harmonies of sky and earth, of life and death, of nature in her sub-

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SPANISH DANCERS.

given with such vim and evident devotion and faith in the efficacy of appeal in this manner for the blessing of the deific powers, with a sense of propitiation and submissiveness that in any other religion would be deemed nothing short of divine inspiration.

Some of the ceremonies have never been given before away from the pueblo; others had not been seen even there for many years past and had been born again under the stimulus of the School of American Research in urging the Pueblos to revive and preserve their arts and traditions. Such a ceremony was that of the braiding of the peace belt, as beautiful as it was significant. It was noticeable, this year, that in richness of costume, in completeness of detail, in blending of striking color, in rhythm, in weaving of figures, and poetry of motion, the presentation of these ceremonies, beginning with the spring or planting rituals, such as the acequia or sun, and the basket and eagle dances, followed by the summer or growing and fertilization ceremonies, such as the corn or tablita dances; the autumn or harvest dances, such as the snowbird and Shalako dances, and finally the winter dances, to which category belong the deer, buffalo, and bow and arrow dances, was finer than ever before. The glimpses of Indian life and thought thus vividly presented made the Indian ceremonies the most important feature of the Fiesta to the thoughtful spectator, which it had been worth while to come from the ends of the earth to witness. All were quite in accord with the judgment of Miss Eleanor Johnson, Dr. S. J. Guernsey and Edward S. Curtis, judges of the ceremonies, that the first prize should go to the Jemez, who excelled in the Bow and Arrow dance, and to their neigh-

tlest and most majestic moods. The marvel is that by mere oral tradition, by passage from sire to son in kiva instruction or by plaza participation, there should have been preserved and maintained under the most adverse conditions so much detail of symbolism, costuming, color sense and rhythm, and that these ceremonies should still be

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bors, the Zia, who staged the Buffalo Ceremony with a vigor that earned them thunderous applause. San Ildefonso was given second prize because of the beauty and intricacy of the peace belt braiding ceremony which they have revived. The third prize went to Cochiti and Tesuque pueblos.

This stands true for the 1924 Fiesta—that nowhere else in the world nor at any previous time has there been given such a cycle of Indian ceremonies in so realistic and scientific a sequence and yet with such fervent and artistic abandon and vigor.

The Indian encampment, in itself, was a segment of present-day Pueblo life. From early morn to late at night it attracted an orderly crowd of visitors who took deep interest in the domestic life of the Indians as there exemplified.

Assistant Director Lansing Bloom of the School, as in previous years, had charge of Indian participation in the Fiesta, Supervisor of Field Work Wesley Bradfield with his able assistants, managing the ceremonies in the two kivas as well as the performances in the St. Francis Auditorium, in which last mentioned the visiting Indians and their families had an opportunity to witness the ceremonies given by their own and neighboring pueblos.

Several months before the Fiesta, a competition for a historic play was announced. From those submitted, Mrs. Maude McFie Bloom furnished the Fiesta play, "Tonita of the Holy Faith." The author, as a result of having lived the greater part of her life close to the people of New Mexico, reproduces in her plays not only the intimate idiom and manner of expression of the native people of New Mexico, but reveals their very soul. From the dramatic as well as the liter-



SPANISH FIESTA SINGER.

ary standpoints, the play is notably well-wrought. It touches depths and heights that bring tears; there are episodes that wrench the heart and arouse a storm of emotion. From the very first scene, the attention of the audience is riveted on the development of the plot that marches with dramatic power from climax to climax to the ecstasy of the triumph of Faith. The play has the grandeur and the

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INDIAN MAIDEN OF OLD KAPO.

directness of a Greek tragedy—simple, primitive, moving inevitably to the

denouement—which in this instance, however, is not tragic but one of fervid happiness. The stage setting was realistic and effective, reproducing faithfully the interior of a New Mexico home in early Spanish days. The Fiesta management and the author were fortunate in having for the leading characters of the play, Earl W. Scott and his wife, who created the parts of Tio Juan and Tia Tula with convincing and dramatic force. Dorothy Gresham Lewis as the fifteen-year-old blind girl, around whom the drama is written, was an attractive heroine who played her difficult part exceedingly well. The supporting cast was well balanced and efficient. The play has been printed as a Bulletin of the School of American Research. It has been copyrighted, and is one of a cycle of historic plays written by the talented author.

“Kaw-Eh,” a delightful musical play written and staged by Mrs. Elizabeth DeHuff, of the United States Indian School, held the audiences in the two kivas enthralled on the first day of the Fiesta. Mrs. DeHuff, who is the author of “Tay-Tay’s Tales,” and who has made an intimate study of Indian life and folk-lore, succeeded in giving through her play a poetic picture of beautiful significance. The personnel taking part was entirely Indian.

“Los Pastores” was the third of the group of four plays selected for Fiesta presentation. A band of local native players, who have been accustomed to giving it each Christmas season, consented to compress into a one-hour performance the dialogue and songs that usually consume two hours. The story of the Shepherds and the Annunciation furnishes the thread for the dialogue and the chorals, most of them of simple beauty. The play as given

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was from an old manuscript which differs somewhat from manuscripts that have been published. While crude and primitive and somewhat monotonous to those who do not understand Spanish, the play is one well worth preserving and repeating each season. One musical critic declared during the Fiesta that eight of its chorals are as fine as anything composed by Bach and that there are possibilities for musical development in this ancient play, which has been given a characteristic local atmosphere, that would make it noteworthy even if it had not a background of history and tradition. Mauricio Duran was in charge of the play as director, and three performances were given to crowded houses.

"Los Matachines," a musical pantomime, has been given year after year at the Fiesta by the Cochiteños, who have taken especial pride in the preservation of the ceremony. The spirited movement forward and backward with intricate dance step, the weird strains of the music, and kaleidoscopic changes in grouping of the naively costumed players, all make a vivid impression. It is a spectacle such as can be witnessed nowhere else in this country.

Important was the part given the two Indian soloists on each day's program. The audiences never could get enough of the singing of Tsianina and Oskenonton. Their repertoire of Indian songs and motifs covered an extraordinarily wide range. As the outstanding artists of their race, the Fiesta management was fortunate indeed to have both of them take so whole-hearted a part. Both appeared always in Indian costume, both have striking stage presence, both were generous with their encores. Tsianina's mezzo-soprano, more mellow than



Courtesy A. C. Baker, Portland, Ore.
FIESTA TROVADORES.

ever before, magnificent in its range and superb in timbre, entranced all those who heard her. Not only did she sing the interpretations of Indian themes by Cadman, Lieurance, Grunn, but also the Indian songs themselves as recorded by Alice Fletcher, Florence Densmore, and as she herself had received them directly from original sources. Her unaffected manner, her personal charm and simple explanation of the theme and words, made her appearance a great attraction. Oskenonton's baritone was an expressive foil for Tsianina's lovely voice, and

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whenever and wherever they appeared in duet, they had to respond to three and four encores before the audience permitted them to take up the next number. Oskenton was new to the Fiesta, but became a favorite at once. His rich baritone of remarkable volume, his ease and sincerity, his directness in explaining and presenting his numbers, won every heart. A water drum which he had improvised and played himself furnished effective accompaniment to the aboriginal songs most of the time. Both singers were fortunate in their accompanists for the selections in which piano or harp was used. Homer Grunn, the well-known composer and pianist; A. F. Sievers, composer, pianist and teacher; Mrs. George Van Stone, a talented pianist; Mrs. Edith Hart Dunne, a harpist of more than local note, were those who generously gave of their talent as assistants for Tsianina and Oskenton.

For the third time the annual Indian Fair proved a success from every point of view, much to the satisfaction of those who originated the idea for the purpose of reviving the best in the way of Indian crafts and at the same time finding a market for the products of Indian potters, weavers and other craftsmen. The Fall silver trophy awarded the first year of the Fair to the Sioux, the second year to the Navajo, was this year taken by the Pueblos for the best tribal exhibit. Acoma was given the grand prize for the best Pueblo pottery exhibit.

It stands to the credit of the U. S. Indian Bureau and its representatives in the Southwest that they gave the Indian Fair every possible encouragement and help. A full account of the Indian Fair follows in a separate article.

Each fall since 1914, the artists paint-

ing in the Southwest have generously sent examples of their year's work to the Museum for exhibition. This year for the first time, hanging by groups was avoided, and the various societies found their work mingled in one impressive exhibition of the Painters of the Southwest. A full account of this follows in a separate article.

Tuesday forenoon's pageant was a colorful burlesque staged by El Pasatiempo committee. The artists and writers reveled in tableaux fearfully and wonderfully constructed, in banners inscribed with bon mots or local take-offs. Much of the costuming was as resplendent as it was original. Those who participated were a cross-section of Santa Fe life and society. One would have to go to Philadelphia to witness a Mummers' parade on New Year's Day, or to southern Europe at Carnival time to find spectacles for comparison. In the procession were men and women of national and even international fame, shoulder to shoulder with Indians, Spanish-Americans and the boys and girls of the town. Features of the so-called "Hysterical Pageant" were: Sousa's Band, Cliff Dwellers, Lo the Poor Indian, Court Life, Los Conquistadores, Spanish Heavy Artillery, Adviento de la Primer Chinche, Woolly Willies, Old Stagers, Los Rancheros, First Survey of Santa Fe Trail, Santa Fe Trailers, Let There Be Water and Light, The American Occupation, Discovery of Santa Fe by the Artists, Tourists and Contourists, Los Nuevos Trovadores, Prohibition Squad, Still Life, Bathing Beauties, The Laughing Horse.

Wednesday evening and far into Thursday morning, a costume dance under the portales of the Palace and on the street between the Palace and the Plaza drew thousands into the

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merrymaking and pageantry. Bonfires blazed in the streets around the Plaza, and music by two bands, the community singers, the troubadours, the Spanish chorus and improvised Indian drum corps, alternating, or in ensemble, accentuated the carnival spirit as bands of dancers and singers in grotesque or magnificent costume marched up and down and finally joined the dance. If Santa Fe in its more than three centuries of history ever had a gayer time, history does not record it.

The Plaza decorations and illumination at night as designed and carried out under the direction of Gerald Cassidy, made a remarkably effective background for El Pasatiempo. On three sides of the Plaza had been erected booths in color and in design harmonizing with the decorations. In these booths, merchants and local civic organizations carried on an active market and side-shows.

The Spanish colors, yellow and red, were the exclusive decorations both day and night, in bunting, flags, banners and garlands of electric lights, decorative lanterns and illuminated signs. The background of the Palace, the Museum, and the majestic Sangre de Cristo Range beyond, made an impression vivid and unforgettable. Troubadours in Spanish costumes, playing mandolin and guitar, the Spanish chorus, Spanish dancers, made their way to and fro, giving numbers on the stage or entertaining groups of people at various points in the Plaza; a happy care-free, singing, dancing crowd.

The troubadours were recruited from among local Spanish-American musicians, who had been accustomed to playing violin, guitar and mandolin, at local dances for the native people.

The community chorus consisted of

every one who wanted to sing and the Director, Mr. Bradford, achieved a distinct triumph in getting so many to join in Spanish songs. It was marvelous how the community singing took hold of young and old, of people of all races and occupations. As a result, the visitor continues to hear at morning, noon and night, the singing, humming or whistling of the Spanish tunes dear to the hearts of the old-timers. The two brass bands engaged for the Fiesta were "The Cowboys' Band" from Las Vegas, and "Los Conquistadores Band" of Santa Fe, both in the costume indicated by their names, each rendering programs especially provided for the Fiesta, including selections of Spanish music and historic characterizations.

At 11:30 P. M. on Wednesday, the third day of the Fiesta, the crowd of 5000 people in the ancient Plaza faced the band stand and joined the song-leader in their favorite Spanish songs, "Adelita" and "La Golondrina." Tsianina and Oskenton sang for the throng over and over again as called back, their duet, "By the Waters of Minnetonka," being the most noteworthy musical number of the entire Fiesta. The Governor and Captain General of the Kingdom and Province of New Mexico, Don Diego De Vargas, announced that in recognition of her presence as a representative of the great tribes of the eastern plains, the Illustrious Cabildo of Administration and Justice was permitted to make the Princess Tsianina a citizen of Santa Fe. Whereupon, the Alcalde Mayor, in the form and ritual of the ancient Spanish ceremony, conferred upon Tsianina perpetual citizenship of La Villa Real de Santa Fe de San Francisco de Assisi. The Director of the Fiesta, in the name of the Fiesta Council

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and of the people of Santa Fe, presented to Tsianina a Navaho silver bracelet, set with turquoise "as a symbol that she henceforth is bound to return each year to the city whose undying affection she has won to delight its people with the songs of her race and the charm of her gracious presence." On the stroke of midnight with the singing of "America," the Director declared the Fiesta of 1924 at an end.

The greatest immediate need is an arena near enough to the Plaza of the city in which the Indian ceremonies and other out-of-door spectacles can be staged adequately. The site is available and admirably adapted, but the means with which to prepare it for the 1925 Fiesta are not in sight. It offers an opportunity for those who have learned to love Santa Fe, and for those who are concerned about reviving and perpetuating what is finest in Indian culture as well as creating a real

American art, drama and music, to contribute toward the attaining of a most worthwhile object.

In conclusion, the School of American Research desires to recall that it was Colonel Ralph E. Twitchell, member of its Managing Committee, and distinguished as a historian, who developed the Fiesta and its main features during its first renaissance, and that for the 1923 Fiesta, which was also a great success, Mr. Carl A. Bishop, a member of the Santa Fe Society of the Archaeological Institute, was the director. It was the united efforts of the railways, the press, every local civic, church and fraternal organization, every contributor to the guarantee fund, every participant in the program, the interest of writers, artists, musicians, and visitors—in short, a magnificent, wholesome community spirit—that enabled the School of American Research and its Director to make the 1924 Fiesta so artistic and notable a success.



INDIANS IN FRONT OF THE ART MUSEUM, SANTA FE FIESTA.

THE HISTORIC BACKGROUND

I

BEFORE SANTA FE WAS

By Edgar L. Hewett

OLDER, perhaps by thousands of years, than the Spanish-American capital, is the civilization that left its monuments about the site of Santa Fe in every direction. The city is built upon the ruins of ancient Indian towns. Under the breastworks on the summit of Fort Marcy are the ruins of old Kwapoge (Place of the Shell Bead People). The Palace of the Governors was built upon the ruins of an Indian pueblo, the name of which has disappeared even from tradition, but its massive walls of puddled adobe laid down before the art of making bricks was introduced by the Spaniards, may be seen under glass in some of the rooms of the Palace at the present time. Skeletons of its people and fragments of its culture have been disclosed wherever excavations have been made beneath the walls and in the placitas. Across the Rio Santa Fe to the south, where San Miguel Chapel now stands was built the pueblo of Analco (Place Over There Across the Water), after Santa Fe was founded. No remnants of it remain except beneath the soil.

Other towns of the ancient Tano land are scattered along the Rio Santa Fe from the capital city to La Bajada, the most important being at Agua Fria and at La Cienega near La Boca, the mouth of the canyon that cuts through the volcanic mesa above La Bajada. Here stood the village of Tsiguma, where De Vargas halted his army before reentering the city. The mounds of the ancient pueblo are still conspicuous. The next waterway south of Rio Santa Fe, Arroyo Hondo, was occupied by Tanoan

towns, chief of which was Kuaka on the south rim of Arroyo Hondo Canyon five miles south of Santa Fe. The next waterway to the south, the Galisteo, was occupied by the large pueblos of San Cristoval, one of unknown name near the present Galisteo, San Lazaro, San Marcos, all of which exist today only in the form of extensive ruin mounds. The ruins named are only a few of those scattered over the ancient Tano world, the plain extending from Santa Fe on the north to the mountain ranges that form its southern horizon, and from the base of the Santa Fe range on the east to the land of the Keres of the Rio Grande Valley on the west.

North of the crest above Santa Fe, occupying the valley northward for fifty miles, rimmed by the Santa Fe range on the east and the Jemez range on the west, lay the ancient Tewa world. Five villages of this province still survive, while the ruin mounds of many times that number tell of the large population of antiquity.

To the west of the Rio Grande, at the eastern base of the Jemez Mountains, is the great cliff dwelling region of Pajarito Plateau. Here the remains of the far past may be counted by thousands. Houses were built in the shelter of overhanging cliffs and rooms carved out of the vertical walls. In ages past, when the first people sought this secluded area, they occupied the natural cavities in the tufa. As the population increased, they fashioned new caves in the volcanic rock until every canyon had its walls literally honeycombed. The tiny doorways still exist through which one enters rooms varying from six to ten feet square with plastered walls and floor hardened with crude cement. The rooms are furnished

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with fireplaces, granaries, and other reminders of domestic life and the blackened ceilings speak of long occupation. Many of the walls are covered with crude decorations, pictures of plumed serpents and mythical beasts, birds, and personages. The cliffs themselves are adorned with thousands of symbols chipped in the rock by the stone tools of aboriginal sculptors ages before America was discovered. On the mesa tops above, on the talus slopes in front of the excavated rooms, and in the valleys where running water or perennial streams were to be found, great community houses were built, the original apartment houses of America, in which thousands found shelter in a single building.

The most interesting scenes of this region are the Rito de los Frijoles, where Bandelier laid the scene of his "Delight Makers;" the ruins of the pueblo of the Yapashi to the south, with its shrine of the Stone Lions and LaCueva Pintada; Tshirege, Tsankawi, and Otowi to the north; and west of Santa Clara the great pueblo and cliff dwelling region of the Puye. At the latter, and also at the first-named of these ancient sites, the School of American Research has carried on extensive excavations, laid bare the ruins of cliff and community houses, ceremonial caves, and all the accessories of the ancient domestic and religious life.

The ancient people of the cliffs contributed the great stream of aboriginal culture, which, uniting with another from the north or east, formed the Pueblos which still survive. The record is being slowly and scientifically read in the Pajarito, at old Pecos, at Gran Quivira, at Jemez, in the Mimbres Valley far to the south, and in time it may be possible to write with some degree of accuracy a history of

civilization in the Rio Grande Valley, possibly of the entire Southwest. For the present, travellers interested in the subject should study the collections in the Museum of New Mexico, especially those in the Palace of the Governors, where in concentrated form and somewhat systematically arranged, may be read the record of the ancient people, unconsciously written by themselves in the works of their hands and minds, through the millenniums past. Observe as the record approaches our own time how the civilization of the Spaniards from the south penetrated this far away region, adapted itself to it, came to dominate it, and to be submerged in turn by the march of Anglo-Saxon population from the eastern seaboard. That the material for this latter chapter in the history of the southwest has been preserved is due to the New Mexico Historical Society during the past half century.

II

THE ANCIENT VILLA OF SANTA FE

By Ralph E. Twitchell

The kingdom and provinces of New Mexico were the farthest north of all the Spanish possessions in the New World. Santa Fe was the capital of areas greater by far than all the colonies along the Atlantic seaboard combined. Explored by Francisco Vasquez Coronado in 1540, no attempt at actual settlement by Europeans was made until 1598, when Don Juan de Oñate, the first colonizer of areas within United States of America of today, achieved a peaceful conquest of all the Pueblo Indian tribes of the Rio Grande drainage and established his capital at San Gabriel, near the present pueblo of San Juan in Rio Arriba County, New Mexico.



Courtesy A. C. Baker, Portland, Oregon.

DE VARGAS PAGEANT, ARRIVAL OF THE ARMY OF DE VARGAS.

Within the succeeding decade, the Villa of Santa Fe de San Francisco was founded, a presidio built and the capital established and recognized as such by the Spanish Crown. Then was built the Palace of the Governors and Captains General, the most ancient governmental structure standing and used for public purposes in all the United States of America. Within its walls for three quarters of the seventeenth century at least twenty governors and captains general lived, ruled and claimed dominion as far as the Mississippi on the east, to the unknown regions of the north, the South Sea or Pacific Ocean on the west, and the Spanish provinces in New Spain on the south, practically one half of the United States of today. These governors were all men with military

training and experience in the armies of Spain and, in New Mexico, each was accustomed to lead in person all military expeditions against the nomadic tribes or semi-barbaric Pueblos who at various times sought relief and freedom from the Spanish yoke. At intervals during the seventeenth century the various tribes made efforts to regain their freedom; settlers were slain, Franciscan missionaries were murdered, but all proved abortive until 1680, when, under the leadership of the great Pueblo sorcerer and chief-tain—Po-Pe—the Spaniard was driven out of the province, the capital was destroyed, and not a vestige of the Spanish occupation remained save the Old Palace, which was thereafter used by the Tano pueblo tribe for residential purposes. Upon the ruins of the



Courtesy A. C. Baker, Portland, Oregon

DE VARGAS PAGEANT, TAKING POSSESSION OF THE PALACE.

Spanish capital the Indians built two large communal dwellings, recorded by the Spanish chroniclers as having been five and even six stories in height.

During the decade succeeding the destruction of the Villa, the Spaniards, led by three successive governors and captains general, Don Antonio Otermín, Don Pedro Reneros de Posada, and Don Domingo Jironza de Cruzate conducted several campaigns against the apostate Indians seeking the recovery of their capital and the subjection of the Pueblo tribes. In all they were unsuccessful, although General Cruzate in 1689 succeeded in penetrating the province from the temporary capital at Paso del Norte as far north as the Pueblo of Cia, where a great battle was fought, and in which more than six hundred Indians were killed at the storming and assault upon

the walls of the pueblo where the Indians were entrenched. All efforts to regain the province having failed, in 1691, the Spanish Monarch, Don Carlos Segundo, appointed Don Diego de Vargas Zapata y Lujan Ponce de Leon as Governor and Captain General.

III

GENERAL, DON DIEGO DE VARGAS ZAPATE Y LUJAN—MARQUES DE LA NAVA DE BRAZINAS, GOVERNOR AND CAPTAIN GENERAL OF THE KINGDOM AND PROVINCES OF NEW MEXICO

By Ralph E. Twitchell

General Don Diego de Vargas, the outstanding military figure and executive in the history of Southwestern United States, was born in the Villa of Madrid about 1650. He was educated for a military career. He was ap-



DE VARGAS PAGEANT, SURRENDER OF THE INDIANS.

pointed governor and captain general of the "Kingdom and Provinces" of New Mexico in the spring of 1691, and very soon thereafter assumed charge of affairs of the government, his headquarters being at El Paso del Norte, at that time the temporary capital of New Mexico. His appointment was made expressly in view of a desire to reconquer the "Kingdom" from which the Spaniards had been driven eleven years previous by the Pueblos under the leadership of the Indian chieftain—Po-Pe.

More than a year passed before General de Vargas was able to undertake the conquest of the revolting Queres and Tewas, together with the Zuni and Moqui tribes. This delay was caused by the revolt of the Sumas and other Indians whose habitat was in the vicinity of El Paso del Norte.

General de Vargas was of aristocratic lineage, the son and heir of the Maestre de Campo, Don Alonzo de

Vargas Zapata y Lujan, Chevalier of the Order of Santiago and Señora Doña Maria Margarita de Contreras, his wife, both of whom also were natives of Madrid, and possessed of many landed estates and ample fortune.

At the time of his appointment to the governor and captain-generalship he had been living in the City of Mexico. His wife was Doña Juana Ponce de Leon, of distinguished birth and lineage, to whom, when entering upon the performance of his official duties in the far distant Province of New Mexico, he gave full power of attorney to administer all his estates and property situate in Spain, the City of Mexico and elsewhere.

General de Vargas having awaited at El Paso del Norte until August 21, 1692, for a troop of Spanish auxiliaries, which was to have been sent him from the Presidio of Parral, accompanied by a small detail from the garrison at



DE VARGAS PAGEANT, ARRIVAL OF THE FRANCISCAN FATHERS.

El Paso del Norte and three Religious, proceeded on that day on his first entrada, after many experiences of a most interesting character, reaching at day-break, September 13, 1692, the capital, Santa Fe, which it was soon ascertained was thoroughly fortified by the Tano Indians who were then occupying the ancient villa on the ruins of which they had erected two large pueblos of four and five stories in height located on the west and south sides of the plaza mayor.

The Indians refused at first to permit the entry of the Spanish general and his troops. Finally by delicate and diplomatic persistent persuasion the general, the Religious and the troops were permitted to enter and De Vargas took formal possession of the Villa.

Following this he visited all of the Pueblo villages and by adroit diplomacy succeeded in securing their surrender. He then returned to El Paso del Norte, marching from the pueblo of Zuni southeasterly to the Rio Grande, which stream he reached in December of that year, arriving at Paso del Norte in the last days of the month. In January, 1693, De Vargas began his preparation for the occupation of the Province by his army and the surviving settlers and their families and others who had been driven out in 1680.

On October 13, 1693, the General and his army and all the settlers set forth for Santa Fe—approximately 800 persons, including the military—100 soldiers. The Religious, 17 in number, were in charge of Rev. Fr. Salvador de San Antonio. They arrived at the



DE VARGAS PAGEANT, RAISING THE CROSS IN FRONT OF EL PALACIO.

Villa December 16, 1693. Thereafter followed the assault upon the Villa owing to the refusal of the Indians to conform to the orders of De Vargas, who had established his camp outside the walls of the Villa. The Villa was taken, 70 Indians were shot in the Plaza, and the Tano governor, Antonio Bolsas, hanged himself in the Palace.

Thereafter followed the complete conquest of all the Pueblos.

In 1694-95 occurred the second great revolt of the Pueblos. In suppressing this De Vargas displayed great ability.

Many battles were fought, the principal engagements being at the Potrero Viejo, the Mesa Prieta of San Ildefonso and at the Pueblos of Taos. Hundreds of Indians were slain. Spanish authority was finally re-established in which the Indians of the Pueblo of Pecos, aiding the Spaniards, materially

assisted. A most notable feature of this campaign was De Vargas' pursuit of the fleeing Pueblos, led by Kiowa Apaches in mid-winter, over the main range of the Rocky Mountains through the Mora pass from the pueblo of Picuris, 250 miles northeast, to the great plains. This pursuit and its notable events are striking episodes in the military history of the Southwest. De Vargas was succeeded by Rodriguez y Cubero; jealous of the great deeds of his predecessor, he caused De Vargas a great deal of trouble. De Vargas carried his case to the Spanish Crown and received a second appointment at the expiration of Cubero's term and was made Marques de la Nava de Brazinas.

De Vargas died at Bernalillo while on a campaign against the Apache Salineros. He left no descendants in New Mexico.

IV

THE ORIGINAL BANDO OF MARQUEZ DE LA PEÑUELA (1712).

Translation by Lansing B. Bloom

In the Villa of Santa Fe, the sixteenth day of September, 1712, being gathered and assembled in the house of the dwelling of General Juan Paez Hurtado, lieutenant of the governor and captain general (since the houses of the town council are untenable by reason of the continuous rains which have prevailed since the thirteenth of the present month as well as the recent thunderstorms) in order that, reflecting on the fact that this Villa was reconquered on the fourteenth of September, 1692, by General Don Diego de Vargas Zapata Lujan Ponze de Leon, Marquis de la Nava de Brazinas and that in twenty years this Villa has not held, as was due, a Fiesta in honor of the healthful benefit of our redemption, and in order that henceforth the said fourteenth day may be celebrated with vespers, mass, sermon and procession around the principal plaza, all the members of the Illustrious Cabildo of justice and government being obligated to its observance by this affirmation, with a solemn oath given by those present in the hands of the Reverend Father Guardian of said Villa, Fray Antonio Camargo, who was asked by said Illustrious Cabildo to be pleased to attend said gathering with the other distinguished and capitular citizens of the city. Captain Alfonso Rael de Aguilar, alcalde, and the adjutant and regidor Salvador Montoya carried to the Marquis de la Peñuela, governor and captain general of this Kingdom, a request that he would be pleased to attend as President over said gathering, but he orders his lieutenant to preside over it, which he accordingly did. And since the fourteenth day, which is the one designated for coming years, is already past, we determine to observe the said Fiesta on the seventeenth, which is that on which the Church our Mother celebrates the cruel wounds of San Francisco, in whose Church it is our desire (that) a fiesta be celebrated forever in honor of the elevation of the Holy Cross, and we obligate in so far as we are able upon all who may succeed to places in said Illustrious Cabildo the charge of gathering the contributions, also of assigning the sermon to the person who may be fitting, to whom shall be given a gratuity of twenty-five pesos; that of the balance which may be collected thirty pesos shall be paid for the vespers, mass, and procession—to all of which we, those present, obligate ourselves and we obligate those who may succeed us, as we also obligate ourselves, to provide the candles which may be necessary, and if perhaps in the course of time this Villa should have some sources of income a portion of them shall be designated for said festivity, all of which as already said we swear in due and rightful form: I, General Juan Paez Hurtado, for said the Marquis de la Peñuela; Capt. Alfonso Rael de Aguilar, alcalde; Capt. Don Felis Martinez, regidor; Adjutant Salvador Montoya, regidor; Miguel de Sandoval Martinez, secretary of the cabildo; Maestre de Campo Lorenzo Madrid, capitular; Capt. Antonio Montoya, capitular; Capt. Juan Garsia de la Riva, capitular; Capt. Francisco Lorenzo de Casados, capitular. And this declaration that the candles which may be burned in said festivity—they must be collected by said Illustrious Cabildo or by the person to whom this duty may be assigned, and this we do because of the small means of the country. Likewise we obligate ourselves to attend at vespers, mass, sermon, and procession, and we swear by the Most Holy Cross, Protectress and Patroness of this Villa of Santa Fe, and this writing and obligation we sign on said day, month and year.

Juan Paez Hurtado (rubric)

Alphonso Rael de Aguilar (rubric)

Felix Martinez (rubric)

Lorenzo de Madrid (rubric)

Salvador Martinez (rubric)

Juan Garsia de la Riua (rubric)

Antonio Montoya (rubric)

Francisco Lorenzo de Casados (rubric)

Before me:

Miguel de Sandobal Martines (rubric)

secretary of cabildo

PLAN OF THE FIESTA

By Edgar L. Hewett

The Fiesta consists of four coordinate phases: (1) Pageantry; (2) El Pasatiempo; (3) The Indian Fair; (4) Exhibitions.

The Fiesta opens with the episode just preceding the retaking of Santa Fe by De Vargas, Governor and Captain General, in 1693. The Pueblo Indians occupy the Old Palace, which they have held since the successful rebellion of 1680, at which time the entire white population had been driven out of the Province of New Mexico and the City of Santa Fe destroyed, with the exception of the Palace of the Governors. The war procession of the Pueblo Indians emerges from the Old Palace, closes the gates against the coming Spanish army, encircles the plaza, divides into two war parties, which enter the kivas and there perform their characteristic war ceremonies.

During the supposed lapse of a day's time, the battle between the Indians and the Spanish army has been fought, and the Indians have surrendered. The army of the Spaniards under General De Vargas enters Santa Fe. The historic ceremony of retaking the city is enacted in front of the Palace of the Governors, and in honor of the reconquest, the Governor causes a three days' Fiesta to be announced. Following the ceremony of the entrada, the Indians perform their peace ceremonies, including the peace dances described in a following article, and the Indian cantata of ancient Santa Fe, "Kaw-Eh."

During the second day, the Indians present before General De Vargas and staff and the Cabildo of Santa Fe their

grand cycle of summer and winter ceremonies depicting the religious life and customs of the people. The entire cycle is arranged under the ancient title, "The House of the Sun."

On the third day, by order of the Governor and Captain General, the Spaniards cause to be performed their Christian miracle and mystery plays introduced by the Franciscan Fathers for the instruction of the Indians, interspersing their serious and solemn religious dramas with the gay songs and dances of Old Spain. The plays include "Tonita of the Holy Faith," a miracle play of Old Santa Fe, "Los Pastores," the drama of the shepherds by native Mexican players, and "Los Matachines," a medieval mystery play by the Indians of Cochiti.

"El Pasatiempo" is the name given to the pastime features of the Fiesta, which occupy the plaza during the three days' celebration. Santa Fe artists and writers have taken the leading part in this phase of the Fiesta. A Spanish market surrounds the plaza. During the intervals between the dramatic performances, the plaza is enlivened by band concerts and Spanish trovadores, in the songs and dances of Old Mexico and Spain. Community singing is a feature of the entire Fiesta. On Sunday night preceding the opening, the entire community of Santa Fe unites in an evening of music in the old plaza.

The Indian Fair is strictly for Indian entry and competition, and is participated in by the various tribes and pueblos of the Southwest. The objects of the exhibitions are: the encouragement of the native arts and crafts of

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the Indians; to revive old arts and keep them as distinctive as possible of the tribes and pueblos in which they flourish; the establishment and location of markets for Indian products; and securing reasonable prices for their wares; the authentication of all handicraft offered for sale and the protection of the Indian in his business dealings with traders and buyers.

The ancient Palace of the Governors with its collections illustrating the achievements of the Indians of the Southwest for a thousand years past, is open constantly to visitors during the Fiesta. The annual exhibition by all the artists painting in the Southwest, held in the Museum Art Gallery, is one of the outstanding features of Fiesta week. The illustrated article on the Fiesta Art Exhibition which follows, gives some idea of the growing importance of the southwestern art movement.

Following are brief outlines of the pageantry and plays.

THE DE VARGAS ENTRADA

Colonel Norman L. King, Director

General Don Diego de Vargas Zapata y Lujan, Governor and Captain-General of New Mexico, commanded the Spanish forces at the time of the second conquest in 1693.

The ancient villa and capital of the province, La Villa Real de Santa Fe de San Francisco, had been in possession of the Tano tribe of Indians since 1680, at which time the Spaniards had been driven out of Santa Fe.

In 1712, the Governor and Captain-General, the Marques de la Peñuela, by an official bando or ordinance, fixed a day in September for the annual celebration of the conquest by his predecessor, General De Vargas.

The pageant as presented reproduces

in letter and in spirit the events as they actually transpired on the day of entry of De Vargas. All of these events are recorded in the archives of Santa Fe, now reposing in the library of the State Museum.

On the spot in front of the Palace of the Governors where the original ceremony took place in 1693 is re-enacted the ceremony whereby General De Vargas restored to the Illustrious Cabildo of Administration and Justice (the civil authority of the city) the government and control of the Villa of Santa Fe. The address of General De Vargas and the responses thereto are taken *verbatim* from the archives.

KAW-EH, CANTATA OF INDIAN MUSIC

By Elizabeth DeHuff

In this dream of an Indian boy in the ancient pueblo of Quapoge (now the City of the Holy Faith), an attempt has been made to depict the simple but colorful homelife of a Pueblo Indian family; at the same time to weave in, through the medium of the dream, a bit of the drama of life as Indians enact it in their ceremonies.

The curtain rises upon the family group on an autumn evening many years ago. The women are singing as they grind corn meal to the accompaniment of the father's drum beats.

As the song ceases, Pooat-tsay (Yellow Water), who has been watching his grandfather Taytay make arrows, quizzes the old man about the meaning of fiestas and about the "long time ago." Then he begs his grandmother for stories, which is his custom on winter evenings.

The family sing their sunset song; the grandparents retire to their home in an adjoining room; the girls go to bed; the father leaves for a late meeting in the kiva; the mother sings her baby

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to sleep; and Pooat-tsay falls asleep upon his sheep skin.

He dreams of the two deer, the Witch Owl, the small katchina workers, the three spirits and the little spirits of the flowers—all of the things he has heard about during the evening. Finally he dreams that he is caught by the Witch Owl, but he awakes to find that it is only his mother shaking him to wake him to attend the fiesta.

He begins to tell her of his dream; when sleeping he nods, to dream again that the spirits are telling her themselves. Finally, half asleep he fancies that he witnesses the first dance of the fiesta.

TONITA OF THE HOLY FAITH

By Maude McFie Bloom

Tonita, a little blind orphan, has survived the terrible Re-conquest years in Santa Fe through the protecting care of the Franciscan priests who accompanied the pious Don Diego de Vargas.

Shortly before the story opens, Tio Juan, a later colonist from an hacienda down the Rio Grande valley (the present Domingo) had made a pilgrimage to Santa Fe and had taken the gentle girl to his humble home, thereby bringing to them a twofold happiness. For mild Tio Juan it was her religiousness. For vigorous, practical Tia Tula, to whom religion was not so vital, Tonita was an all too delicate girl who must be transformed into a healthy pioneer wife for their son Juanito.

In the rapidly moving scenes which begin with the disappearance of Juanito is shown a vivid picture of the troublesome time of 1704 and of the simple faith in which people then lived. Urged by Tonita, the uncle goes to Santa Fe to fetch an image of San Antonio, who will help to find the lost

one. In Scene II Tonita tells of the main events of the internal strife which prevailed in Santa Fe, loyally defending the motives of the leader, Governor de Vargas, from the misunderstandings of his day. Tio Juan returns with the image, and with the news of the death of de Vargas.

Act II is ten years later, with Tonita grown to beautiful womanhood and eagerly sought in marriage but faithful to the memory of her Juanito. The happy and miraculous denouement is brought about by her unwavering faith in the patron saint, San Antonio.

LOS PASTORES

Mauricio Duran, Director

Los Pastores is a miracle or morality play of mediaeval origin. The theme, very much like that of Los Matachines, is the ultimate triumph of light over darkness, of good over evil. It was therefore introduced to the Indians by the Franciscan Fathers on their arrival in New Mexico as a means of converting them to Christianity.

The play opens with a Christmas hymn, after which Lucifer, having been driven from Heaven by the Archangel Michael, appears determined to learn from the shepherds by some device regarding the coming of the Messiah. The shepherds arrive and the Archangel appears to warn them against Lucifer. Disguised as a traveller, Lucifer joins the shepherds but is driven out by the Archangel. He makes another attempt to learn of the Messiah's coming, but the angels again appear to protect the shepherds and finally subdue Lucifer and dismiss him to everlasting punishment. The shepherds then set out for the manger, where each recites a prayer, offers a gift, and retires. A strain of humor is introduced by Bartolo, who



LOS MATACHINES, BY AWA TSIREH.

typifies laziness and the *mañana* spirit. The performance is brought to a close by an invocation on the whole company and on His Majesty the King.

Throughout Europe in ancient times *Los Pastores* was known as "The Shepherds' Play." In the Southwest several communities had versions of the play which differed considerably one from another. One has been recovered at San Antonio, Texas, one in southern California, and in New Mexico versions have been found in Santa Fe, Taos, and San Rafael. The one used by the players for the Santa Fe Fiesta is from an old manuscript that has long been in the possession of the Duran family.

LOS MATACHINES

Performed by the Indians of Cochiti

The ceremony, *Los Matachines*, as performed by the Pueblo Indians from

Cochiti, is an old Spanish mystery play grafted upon an aboriginal Aztec drama which migrated northward from Mexico. It dramatizes the world-wide conception of the struggle between good and evil. The wise ruler is shown in the process of temptation to abandon the good ways of the past and enter into the evil doings that have lured away many of his people. He is continually protected from the evil influence by the maiden who represents the Spirit of Good. Evil is represented by two beast demons, who not only entice the good ruler into paths of vice, but who continually fight one against the other and eventually destroy one another, illustrating how evil has a tendency to destroy itself. The good ruler is finally won back to become the wise and virtuous protector of his people.





BUFFALO PROCESSION, BY AWA TSIREH.

THE INDIAN CEREMONIES

By Edgar L. Hewett

The ceremonies shown at the Santa Fe Fiesta are arranged in two main groups, namely,

I. CEREMONIES OF WAR AND PEACE

THIS first group includes those that were used in preparation for battle or that were taken over by Pueblo communities from enemy tribes and now performed largely for the celebration of historic traditions. The two war dances chosen for presentation this year are of the class last mentioned.

THE COMANCHE DANCE

The Pueblos were for centuries in hostile contact with the Comanches, the dreaded "Warriors of the East." In the dance as now performed, the idea of frightfulness in connection with the Comanches has been intensified by the enormous head dress as well as by the action of the performance. In the typical war dance performed in preparation for battle, the body was painted black. Nothing in Indian costuming is more significant than this painting of the body. When the Indian painted himself black from head to foot, it meant war, combat to the death, battle without quarter or mercy. It was the supreme symbol of anger and deadly intent. Nearly all the Pueblos to this day perform the Comanche Dance.

THE SIOUX DANCE

Among the "Warriors of the North," none were more respected for their prowess than the Sioux. The war dance that has come to bear the name of this formerly great tribe has been performed as a historic tradition for generations by the Pueblos. In its costuming, it has not been built up in the frightful aspects that characterize the Comanche Dance, for the Pueblos were never in hostile contact with the Sioux, and have no such dreadful memories of them.

WAR DANCE OF THE WOMEN

The War Dance of the Women is one that survives in only two or three pueblos. It was carried on by the women and children of the pueblo every night while the men of the tribe were away on the war path. It began at sunset and continued until daybreak. Being performed on a circular platform and going forward with a continuous circular movement, it came to be called the Wheel Dance, and by this name was known for many years to those who witnessed it. Even the Indians themselves adopted the name. Its true significance was disclosed to the writer only a few years ago by one of the most reliable old men of San Ildefonso.



THE GREEN CORN CEREMONY, BY AWA TSIREH.

THE TANOAN PEACE DANCE

Many so called "war dances" are in reality "peace dances," performed in a religious spirit to celebrate the close of hostilities. The one on the program, known as the Tanoan Peace Ceremony, is a scene taken from an ancient peace drama that was formerly celebrated in all the Pueblo villages. It was a custom in ancient times among many of the Indian tribes to settle an issue of war between the people by single combat between the leaders of the opposing forces. When the two sides were drawn up for battle, the chief of one party would step forward and challenge the chief of the other side to fight out the quarrel between the people. The result of this single combat often settled a long standing feud. The custom was practiced down to a time within the memory of people still living in the Southwest. It was customary after a war was

finished to celebrate the coming of peace by elaborate dramatization of the episodes of the war. The scene shown in this ceremony represents the chiefs of the opposing forces going through a mimic combat, a description of the battle that brought peace to the tribe. As sometimes performed, the wife of each chief appears holding a cord attached to the belt, representing an idea that back of all warfare the ties of family and home life were vital incentives to valorous deeds. Back of the combatants is the group of musicians, who chant the songs of war and peace.

BRAIDING THE PEACE BELT

The ceremony of Braiding the Peace Belt survives in only one or two pueblos, except as a tradition. Its significance is somewhat as set forth in the above description, but it was performed regularly throughout the



WAR DANCE OF THE WOMEN, BY AWA TSIREH.

seasons of peace in connection with visits from one tribe to another. These visits were most likely to occur in the fall, embassies of peace proceeding from one village to another bearing gifts of the most substantial kind, and performing ceremonies designed to express the desire for the continuation of peace among the people. The ceremony of Braiding the Peace Belt symbolized the binding of the people in strong bonds of friendship.

The pageant representing the final taking of Santa Fe by the army of the Spaniards under De Vargas gives occasion for presenting typical war and peace dances of the types best known and still preserved.

II. SUMMER AND WINTER CEREMONIES

THE HOUSE OF THE SUN

The cycle of summer and winter ceremonies presented at the Santa Fe

Fiesta this year is an arrangement of the seasonal ceremonies that accompany the movements of the sun. The life of the Indian was ordered to a great extent in conformity to the changing seasons. He observed that the sun, both to the east and west, reached a point in the south beyond which it never travelled, and from which it commenced its return to the north. In due time the return of the sun dispelled the cold of the winter and brought warmth and life back to the earth. The beginning of the new year to the Indian was the first day of spring, when the new life from Mother Earth commenced to manifest itself. Then was the time for the planting of seed for the food crops, always accompanied by dramatization of planting, germination, rain, and growth. Likewise, it was mating time, and ceremonies of fructification took place in the spring.



SUN DANCE, BY FRED KABOTIE.



TANOAN PEACE CEREMONY, BY AWA TSIREH.

As the sun proceeded in his northward progress, the plants grew and approached maturity by way of appropriate growth, fertilization, and maturation ceremonies. When the corn and other vegetables became available for food, the Green Corn Dance, Yellow Corn Dance, etc., occupied the Pueblos at frequent intervals. Later on, the fervent rain prayers of the summer gave way to the no less fervent ceremonies of gratitude for the abundance which meant life to the tribe. After the harvest, which was always closed by appropriate celebrations, the thoughts of the Indians turned to the next great enterprise necessary to assure their subsistence, namely, the hunt. One of the outstanding features of the religion of the Pueblos is the intimate relationship of the people to all living things. The life of man is in no way different or apart from the life of all other creatures. Even rocks, clouds, sky, and things which are by us considered inanimate, are thought by the Indian to be possessed of life, exactly the same as the life of the human being. This relationship is constantly recognized,

and the preservation of harmony with all things about him is one of the essentials of successful life with the Indian. The animal ceremonies of the fall and winter, like the Rain and Cloud Ceremonies of the summer, are directed by this idea. Therefore the Hunting Dance of any kind has a far greater significance than is implied by the name it bears. In this connection, it is noticed that the sun reaches its farthest point north on both eastern and western horizons at a certain time, and then begins its return journey to the south, leaving the north to the cold and dreariness of winter, a time which nevertheless is rich in meaning to the Indian. In the course of his movements, the sun has proceeded from south to north and now returns from the north back to the south within certain fixed limits of time and space. This then, is the region in which the sun lives. The Indian diagrams it as shown on the cover page of this magazine, and calls it The House of the Sun, a name which may appropriately be given to the cycle of ceremonies accompanying this, the most important phenomenon in all nature.



PUEBLO WAR DANCE, BY AWA TSIREH.

The particular design used for this publication is taken from the buffalo hide shield of Weyima, ancient Sun Priest of San Ildefonso, given to the writer just prior to the passing of that remarkable old man.

THE SUN DANCE

This ceremony, formerly engaged in by practically the entire village, has come to be a dance in which the whole population is represented by two men and two women, personating the two halves of the village. It is a spring dance, celebrating the return of the growing season with a dramatization of the planting, cultivating, and growth of the corn as a result of the return of the sun. This ceremony had entirely disappeared from the Pueblos, and was recently revived by the Indians of Santa Clara. It is almost identical with the ceremony known as the Acequia Dance, in which the principal episode of the celebration is the turning on of the

water in the ditches with the advent of the planting season.

THE BASKET DANCE

This is one of the most beautiful of all of the spring dances of the Pueblos. It takes its name from the use of the food basket in the ceremony, the basket itself symbolizing that which it contains, namely, the food which preserves the life of the tribe. The basket contains the seed that is planted in the ground, and which must be fructified in due time. It contains the fruit or grain which the earth yields in response to the efforts of the people through the planting and growing season. It bears the meal that is produced when the harvest of corn is ground, and finally, it bears the loaves of bread ready for the sustenance of the tribe. The invocations to fertility that occur in the Basket Dance embrace not only the food plant life but the human race, which must multiply and transmit the

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gift of life from generation to generation.

THE EAGLE DANCE

This is a fragment of a rain and growth ceremony that was formerly common to all Pueblo towns. It was performed in the early spring and likely to be repeated from time to time during the summer. The Eagle or Thunder Bird was supposed to have direct intercourse with sky powers, and was much venerated by the Indians. It is not uncommon to this day to see specimens of either the Golden or American Eagle kept in captivity at the Indian villages and treated with every mark of veneration. The dance is a dramatization of the supposed relationship between the Eagle and man and deific powers. Two young men are costumed as Eagles and, in the course of the dance, imitate almost every movement that would be possible to these great birds. You see them in the act of soaring, of hovering over the fields, of perching on high places, of resting on the ground, and going through various mating gestures. The dance is in some ways the most remarkable of all the major ceremonies of the Pueblos.

THE CORN DANCE

Those here given are fragments of the major ceremonies of spring and summer relating to the germination, maturation, and harvesting of the corn. Every Corn Dance is an invocation to the deities that have given the corn, provided for its germination, and brought it to maturity. There is involved also its harvesting and its protection from predatory enemies. A complete discussion of one of the major Corn Dances would involve the entire subject of the religion, social organization, and symbolism of the Pueblos. From a purely

artistic standpoint, the Corn Ceremonials commend themselves to those who appreciate a beautiful performance as almost incomparable. Those who are familiar with the aesthetic dances of primitive peoples throughout the world are unanimous in the opinion that the Corn Dances of the Pueblos are unrivalled in beauty and symbolic meaning.

THE BUFFALO DANCE

This is the most important of the winter ceremonies of the Pueblos, and is still performed in almost every one of the villages. It is a dramatization of the supposed relation between the people and the larger animal life about them, especially the animals which furnished the winter food for the people. It takes the name "Buffalo Dance" not because that is the only food animal celebrated in the ceremony, but on account of its having been the principal source of animal food supply. The dancers are masked as buffalo, elk, antelope, in some cases mountain sheep, these being the principal game animals of the region surrounding the ancient Pueblo lands. The procession is led by a man costumed as a hunter. The dancers are usually in two lines, and between the two is seen a woman called the Buffalo Mother. She is the symbolic mother of the larger animal life of the region. A buffalo hunt to the great plains was a regularly organized ceremony. No individual could hunt independently, and severe penalties were inflicted for any violation of the rules of the community hunt. Animals were never killed needlessly, and practically no part of the animals killed in the hunt was wasted. The Buffalo Dance is a gorgeous ceremonial of relationship between man and animal life.

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THE BOW AND ARROW DANCE

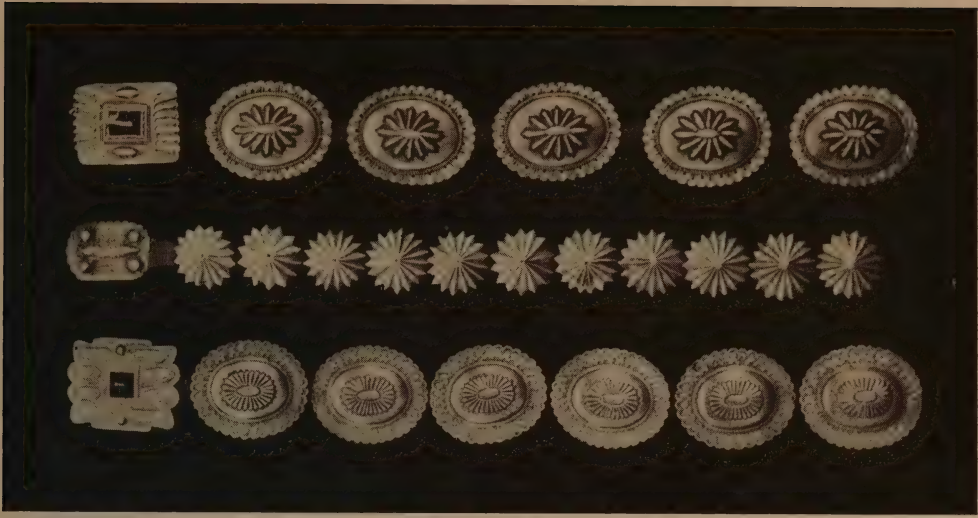
This is one of the favorite hunting dances of the Pueblos, and survives in nearly all of the villages. It was a ceremony in which the whole population participated, at least symbolically, and was a dramatization of the sympathetic relationship which man always tried to sustain with the animals of the forest. The ceremony is rich in mimicry and symbolism. The movements of hunters and of the animals hunted are all represented. Some of the formations of the dances are extremely beautiful, particularly those in which the dancers arrange themselves in the form of the great bow and arrow. Various forms of this ceremony are to be seen. In some cases it is known as the Arrow Dance. In others, some of the elements of the ceremony are merged into those that appear under other names, such as the Antelope Hunting Dance, the Buffalo Hunting Dance, the Antlers Dance, etc.

THE SNOWBIRD DANCE

This is one of the most beautiful of the late fall ceremonies, and is preserved among only a few of the Pueblo villages. The name of the ceremony has little to do with its motive, and was probably attached to it because of the habit among some of the Pueblos of wearing cleverly constructed representatives of little birds in the hair during the ceremony. It is in reality a birth ritual, through which newly born babies are introduced to the life about them. Only a fragment of the formerly lengthy performance is now to be seen. The dancers are arranged in two lines; the mother of the child carries the baby down the center, and presents it to the priest, who directs a prayer to all living things in behalf of the new life that has come into the tribe. Similar ceremonies were formerly well known and much practiced among the plains Indians.



PAINTING OF A PUEBLO INDIAN CEREMONIAL, BY AN INDIAN ARTIST.



NAVAHO SILVER WORK, INDIAN FAIR, SANTA FE FIESTA.

THE INDIAN FAIR

By Kenneth M. Chapman

THE Southwest Indian Fair, America's only exposition of Indian arts and crafts, recently held its third annual prize contest and exhibition in the National Guard Armory of Santa Fe, during the three days of the city's two hundred and twelfth annual Fiesta. Not only did it set a new record for attendance and sales, but many of the exhibits showed for the first time a most gratifying response on the part of the participants to the efforts that are being made to raise the standard of their art. Nowhere in America could such an institution find so appropriate a setting as that afforded by Santa Fe, for throughout the centuries the ancient capital has owed her existence to her strategic position among the sedentary Pueblos and the nomadic Navaho, Ute, Apache, Comanche and other tribes. The Indians early found in Santa Fe a central market for their crafts, and made long pilgrimages

to barter with the local traders. For more than two centuries their products must have supplied in great part the primitive needs of their Spanish rulers; indeed it was not until the coming of the Americano with his manufactured goods from the east that the Indian found himself, to a large extent, a consumer instead of a producer. But he needed only to possess himself in patience and to resort a while to his ancient inter-tribal trade for the disposal of his handiwork, until the advent of the tourist, who soon came in ever increasing numbers to buy as curios the once useful product of the hunter, the weaver and potter.

All this might have been well for the Indian had the tourist insisted on the honest quality which service had formerly demanded. Instead, he was apt to choose the trivial, the gaudy, and the cheap, heedless of the part he was playing in the demoralization of Indian



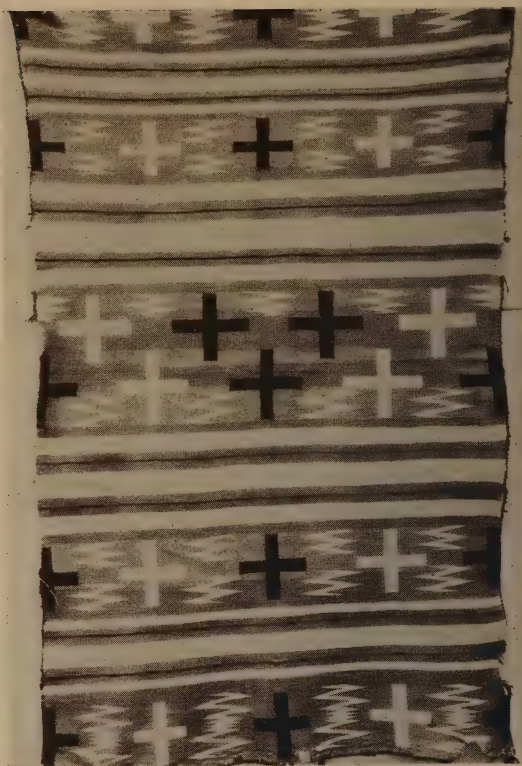
INDIAN POTTERY SELLERS, SANTA FE FIESTA.



SOME RECENT EXAMPLES OF SAN ILDEFONSO PUEBLO POTTERY, SANTA FE FIESTA.



RARE SPECIMEN OF OLD NAVAHO BLANKET.



RARE SPECIMEN OF OLD NAVAHO BLANKET.

crafts. At the same time, the antique specimens treasured for generations in nearly every Indian home, began to command higher and higher prices, and most of this material soon found its way into the hands of private collectors and museums. As a result, the rising generation of craftsmen were left without a knowledge of their ancient art, on which to base their own. This plight of the Indian has long been a matter of grave concern to those who have had his welfare at heart.

A few officials and employes of the Indian Service have labored unselfishly in his behalf. Far-seeing traders and dealers, too, have attacked the problem and individuals have contributed of their private means for the good of the cause. A few of these efforts have borne fruit, but most of them have

lacked the resources and persistence necessary to bring about any permanent improvement.

Thus matters stood when the School of American Research was established in Santa Fe in 1907. The archaeological field work of this institution soon brought the members of its staff into close contact with the Indians of various tribes who were employed as laborers, informants and guides. From the intimacy which grew out of close association with these men and their families, came the discovery of many individuals of rare talent, who responded readily to every impetus given to their neglected arts. These were helped in many ways. Artists were given better materials with which to paint the now highly prized records of their ceremonials. Potters were invited

ART AND ARCHAEOLOGY



PUEBLO INDIAN NECKLACES OF TURQUOISE, SHELL
AND JET.

to Santa Fe on occasions when their art could be demonstrated to hundreds of visitors who bought their ware at prices that spurred the makers to improve its quality. Other crafts were helped in various ways. Several of the Indians were sent to work at various expositions and there, also, they sensed the growing appreciation of their best productions. But this benefitted only a few of the more fortunate individuals, and the problem of extending the work was still unsolved.

At this point it fell to Rose Dougan, herself an ardent patron of Indian art, to suggest an Arts and Crafts Competition to be held as a feature of the annual Santa Fe Fiesta, and to tender a generous endowment fund, the income from which should provide for many of the prizes.

The directors of the Fiesta took up the plan with great enthusiasm, and with the support of the Santa Fe Chamber of Commerce secured ample funds for a long list of substantial prizes. With the counsel of several individuals of high standing in the

Indian service, they were able to enlist the cooperation of the Department of the Interior, with the result that the first Annual Southwest Indian Fair presented the most amazing display of Indian Arts and Crafts ever assembled in such an exhibition.

The Sioux entered with a priceless collection of heirlooms loaned for the occasion. The Ute, the Jicarilla and Mescalero Apache also sent of their best in beadwork and baskets, while the Apache of Arizona, the Navaho, and many other tribes to the west, were represented by equally surprising collections of basketry, blankets, silver and numerous other crafts.

The pottery display of the Pueblos will be long remembered, and their other arts of embroidery, basketry, beadwork and painting gave promise of a wonderful development. The exhibits of the important Indian schools showed, even in the display of non-Indian crafts, an amazing skill on the part of their pupils, and there was evidence, too, of



NAVAHO SILVER WORK.

ART AND ARCHAEOLOGY

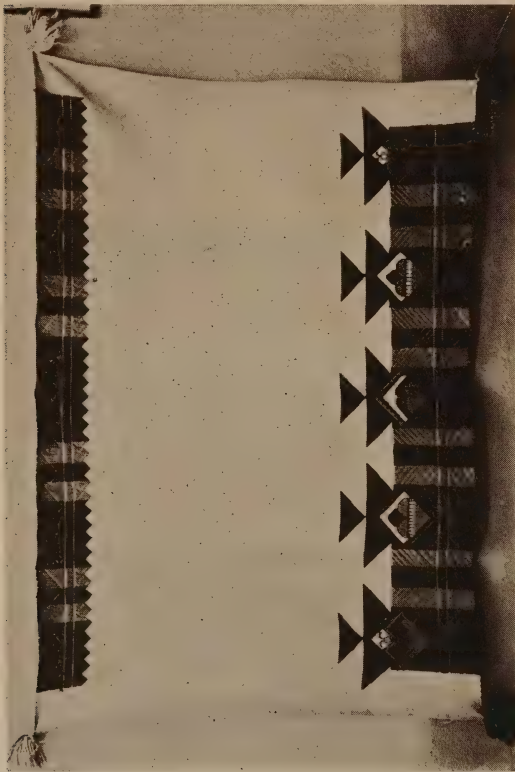
the guidance of sympathetic teachers who were encouraging the native arts as best they could. To add to the interest and educational value of the Fair as a whole, there were demonstrations by various tribes of their arts of basket and pottery making, blanket weaving, silversmithing and ceremonial sand painting, which served to awaken in many of the visitors their first interest in Indian handicrafts.

The Bureau of Indian Affairs sent official representatives, who not only expressed themselves in entire accord with the purpose of the Fair but pledged their cooperation for the future.

Backed by the overwhelming success of that first exhibition, the committee set about to perfect its organiza-



EMBROIDERED CEREMONIAL GARMENT OF THE
PUEBLO INDIANS.

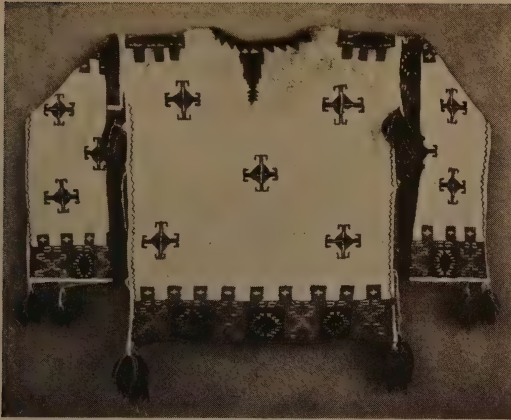


EMBROIDERED CEREMONIAL GARMENT OF THE
HOPI INDIANS.

tion, fully determined to realize in even greater measure the purpose for which the Fair was founded. That purpose, briefly stated, is to encourage and improve native arts and crafts among the Indians; to revive old arts, and to keep the arts of each tribe and pueblo as distinctive as possible; to locate and establish markets, and to secure proper prices for Indian handiwork; and to acquaint the American public with its merit. This is an ambitious project which the young institution has undertaken, but the experience of the past three years shows that it is fully attainable.

The rules governing the Fair are simple but effective. Entry and competition are limited strictly to Indians, and the prizes, now numbering over two hundred, are awarded only to the actual makers of the articles in competition. At the same time, it has been

ART AND ARCHAEOLOGY



PUEBLO INDIAN EMBROIDERY.

found desirable to encourage the exhibition of certain heirlooms which are reminders of arts either vanished or in danger of extinction, and which are sure to prove an inspiration to younger workers.

All articles entered for sale or competition are required to be strictly Indian in material, form and decoration. Thus the greatest encouragement is given to the production of such articles of domestic and ceremonial use as conform with the best traditions of each tribe. Wearing apparel of Indian tanned and sinew-sewn buckskin, that outlasts the generation of its makers; baskets and pottery of ancient form and decoration; embroidered ceremonial garments, and hand-wrought silver; these and many other products of patience, skill and taste are especially welcomed for exhibition, as linking the art of the present craftsmen with that of their forefathers.

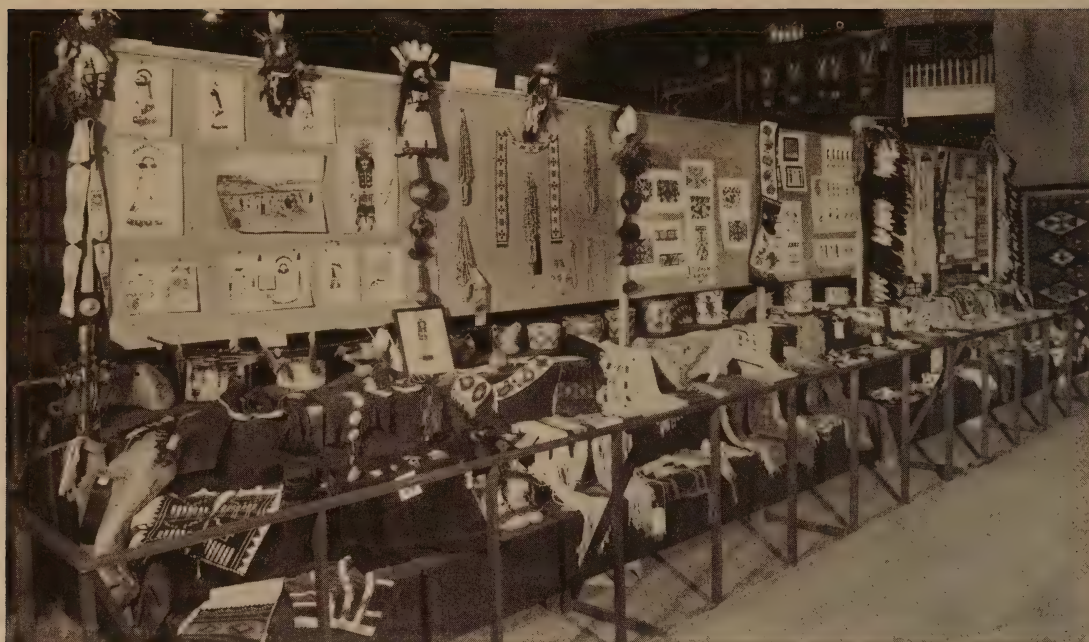
But at the same time, the output of many of these crafts must be limited until a dependable supply of materials can be secured. In the meantime, an outlet for the energy of newly enlisted workers is found in the production of many new articles of Indian character, but adapted to new uses. The Pueblo

Indians are now producing embroidered fabrics which are in demand for use as table runners, curtains and other articles of domestic use, and their production of hand-made jewelry of turquoise, shell and native jet scarcely keeps pace with the demand. Other tribes, too, will doubtless develop new crafts, the while they ply their old, and these deserve the same consideration. The judges are carefully selected for their special knowledge of the particular class of handiwork to which they are assigned. Each jury submits a formal report of its awards, and with it a series of comments and recommendations to guide the committee in its plans for the following year. Be it said to the credit of the Indians that not a single decision of a jury of awards has ever been protested; indeed, the only criticism thus far received by the committee came recently from an expert potter, who made it plain that she wanted no more prizes until the work of other deserving women of her pueblo had been recognized.

In confining the competition to arts and crafts, the committee wisely decided that an inter-tribal exposition of livestock and agricultural products was impracticable in this land of great



PUEBLO INDIAN EMBROIDERY.



EXHIBITS OF PAINTINGS, TEXTILES AND BEADWORK AT THE INDIAN FAIR.



EXHIBITS OF BASKETRY AND BEADWORK AT THE INDIAN FAIR.

ART AND ARCHAEOLOGY

distances, and recommended instead that such fairs be encouraged in each reservation and pueblo for the benefit of every member of the tribe. But, though these products of Mother Nature were denied a part in the Indian Fair, a compromise was effected with her in the instance of one all important product—Indian babies! The Baby Show has grown in importance from year to year, until the committee is forced to consider seriously the problem of staging this popular feature in a theater where hundreds can view the spectacle of a score or more of lusty infants, submitting good-naturedly or battling with all their ancient tribal spleen against the indignity of a thorough examination by experts. Most Indian babies start life as magnificent specimens of humanity, healthy, bright-eyed and alert, but few survive their first year. It is not uncommon to find strong, competent Indian mothers who, from a dozen births, have succeeded in bringing not more than one or two children to maturity, and the problem of combating this high infant mortality is engaging the attention of the Office of Indian Affairs. The Baby Show is doing much to acquaint the public with the health work now being carried on among the Indians, both by the Government and by private means, and a record of the progress of prize babies will be a valuable source of information in years to come. It concerns also the Indian Fair, for how are Indian arts and crafts to survive if the future craftsmen are not to be spared in larger numbers to carry on?

The Fair is a busy place from start to finish. There is free entrance and a welcome to the Indians, who throng the aisles at all hours, adding color to the scene with their native costumes. They overlook nothing in the display of their



RARE SPECIMEN OF OLD NAVAHO BLANKET.

own and other tribes, and show their interest in the underlying purpose of the contest. Buying on the part of the Fiesta visitors is brisk at all hours, and the sales force is busy throughout the three days.

Discerning visitors who return year after year are favorably impressed by the improvement in many of the crafts. They look upon the Fair, not merely as a market for the exhibition of whatever is offered, but rather as an annual progress report on the educational program of the preceding year. The Indian Fair Committee, working with the staff of the School of American Research, has used every means to extend its field work, and the results have led to the determination to carry on a still more comprehensive program in the future. Experiments in the Indian schools have shown that here

ART AND ARCHAEOLOGY

lies a fertile field for the extension of an Indian Art program, in which the co-operation of both school officials and employes is assured. A new stimulus must be brought into many of the pueblos where the art of pottery making is at its lowest ebb. The textile arts of the Pueblos are also in great need of encouragement, and there is much to be done toward reviving ancient designs in Navaho blankets. In such field work, photographs and drawings of fine old specimens are needed, and the greater part of this material must be copied from examples now housed in many of the great museums of the country.

There is still an opportunity to build up a comprehensive collection of such material for permanent exhibition in Santa Fe, where it will be available to coming generations of craftsmen. A notable start toward such a laboratory collection has been made by the Pueblo Pottery Fund, which has received important donations of specimens and contributions of funds for the extension of its work. Much research will also be necessary to provide better materials for many of the crafts, and to overcome such technical difficulties as have interfered with their progress.

The development of a market keeps pace with the increased production, and the younger Indians need only the assurance of fair prices as an incentive toward perfecting their work. The financial return from such a craft as pottery making is no small item in many communities. In the pueblo of San

Ildefonso, for example, the cash return from the sale of farm products of the entire pueblo was estimated last year to be not over \$3,300, yet one San Ildefonso pottery maker, with the assistance of her husband, whose decorations add to the value of her ware, is capable of earning \$300 per month. That she earns perhaps half that amount is evidence that hers is an art that will never interfere with her home life and with her relation to her community. The other women of her pueblo have profited by her example, until many of them have gained an independence which they could never have reached in any employment outside their own pueblo. The disastrous experience of scores of Indian girls who have gone into domestic service in the cities emphasizes the importance of giving them early training in crafts that will bring them back from the Indian schools better fitted for a life of contentment in their own communities.

Many of the arts and crafts of the men can be carried on during the winter months, when farming and stockgrowing provide long periods of comparative freedom. The officials of the Indian Service regard seasonal idleness as the chief curse of the Indian, and welcome any serious attempt to add interest and profit to his days. In helping to fill this need, the Indian Fair is not patronizing the Indian. Instead, it is setting him on the road to good citizenship, by helping him most effectively to help himself.





AT THE TIMBERLINE, BY BIRGER SANDZEN.

THE FIESTA ART EXHIBITION

By MARY R. VAN STONE

ON THE first of September the formal opening of the eleventh annual exhibition of New Mexico artists took place in the Art Museum of New Mexico. In 1914 the first exhibition by the Taos Society of Artists was held in the reception room of the Palace of the Governors. Those pioneers are now among the most famous artists of the day. Since the completion of the Art Museum in 1917, the fall exhibition has grown in importance so that this year there were seventy-one artists represented by from one to four pictures each. As heretofore, no jury set its seal on any canvas of the exhibition, and each artist, although limited as to space, had the oppor-

tunity to select his own work to be shown to the public. The thousands of Fiesta visitors thus had a chance to see a most impressive exhibition and to estimate the true status of art in New Mexico.

The artists are most generous all the year around with their work, usually showing here, first, the canvases which, later on, go to the fall and winter exhibitions in eastern art centers. It was generally agreed that this exhibition excelled those of former years in artistic merit and in the number of notable canvases.

The Arts and Crafts exhibit was a noteworthy one, also. Several groups of textiles were shown that were woven



TAOS WOMAN AND CHILD.

By KENNETH M. ADAMS.



ANNOUNCEMENT.

By E. MARTIN HENNINGS.

SNAKE DANCE.
By OLIVE RUSH.



THE GALVIN PLAYERS.
By JOHN SLOAN.



SANTUARIO.
By S. J. GUERNSEY.



CHRISTMAS—
SAN FELIPE.
By HOWARD ASHMAN
PATTERSON.

LAND OF THE CLIFF
DWELLERS.

By CARLOS VIERRA.



OLD SANTA FE.
By SHELDON PARSONS.



LOBATO.
By B. J. O. NORDFELDT.



JUAN GONZALES.
By GERALD CASSIDY.



PABLITO.
By JULIUS ROLSHOVEN.



GYPSY GIRL.
By ROBERT HENRI.



DANCING FOR THE CHRISTCHILD, BY GUSTAVE BAUMANN.



THE RAIN PRAYER, BY WILL SHUSTER.



SUMMER.

By Wm. PENHALLOW HENDERSON.

ART AND ARCHAEOLOGY



MOONLIGHT LAKE SONG, BY BERT PHILLIPS.

or embroidered with designs taken from Indian pottery and Indian blankets.

The Indians are a race of artists, as is shown by all their handiwork—their pottery, blankets, embroidery, jewelry and beadwork. In the last few years, through the influence of the Staff of the Museum, they have been painting pictures in watercolors, mainly representing their religious ceremonies. These are valuable not only to ethnologists, but interesting and instructive to the layman. The largest and finest collection in existence was shown in one of the rooms on the second floor of the Museum. In an adjoining room was seen the furniture that was made from native pine and designed after old examples found in the Missions that were built in the seventeenth century.

New names are added every year to the Santa Fe and Taos artist colonies, which are becoming a power in these communities. Aside from their work in painting, sculpture and craftsmanship, they add a vital force to the efforts of the School and Museum to keep the old Santa Fe style of architecture pure, building their homes and studios in conformity to that ancient and dignified style, adding a characteristic touch of the quaint and picturesque.

Not only artists but writers of note are being drawn to the Southwest by the freedom from the conventionalities of the East, and by the quiet and peace of the mountain and desert spaces. It is coming to be said that there is more of artistic and intellectual life centered in northern New Mexico, in proportion to the population, than anywhere else in the United States. In his dedication address when the School's Art Museum was finished, Mr. Frank Springer remarked that it is a thrilling moment in men's lives when their dreams are realized. A great dream has come true to a remarkable extent in the development of art and archæology in the Southwest.

CATALOGUE OF THE EXHIBITION

Adams, Kenneth M.

1 Taos Woman and Child

Amsden, T. P.

2 Pecos Church

3 Pecos Ruin

Applegate, F. G.

4 Rock Forms

Armer, Laura Adams

5 Four Winds

6 Navajo God of the Skies

Bakos, J. G.

7 Landscape

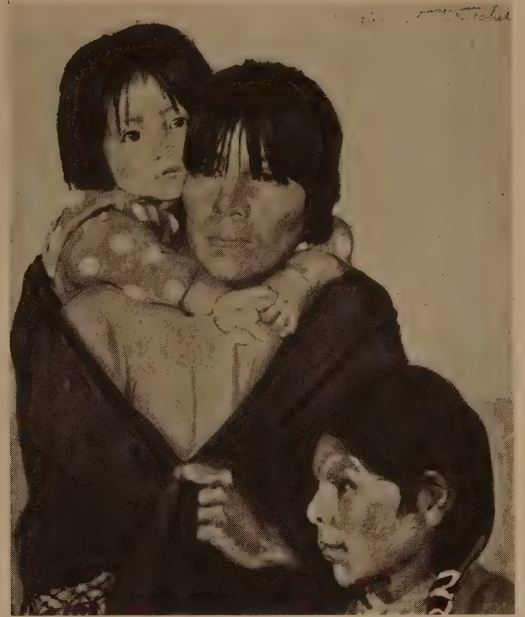
Balink, Henry C.

8 Indian with Bow

9 Taos Portrait

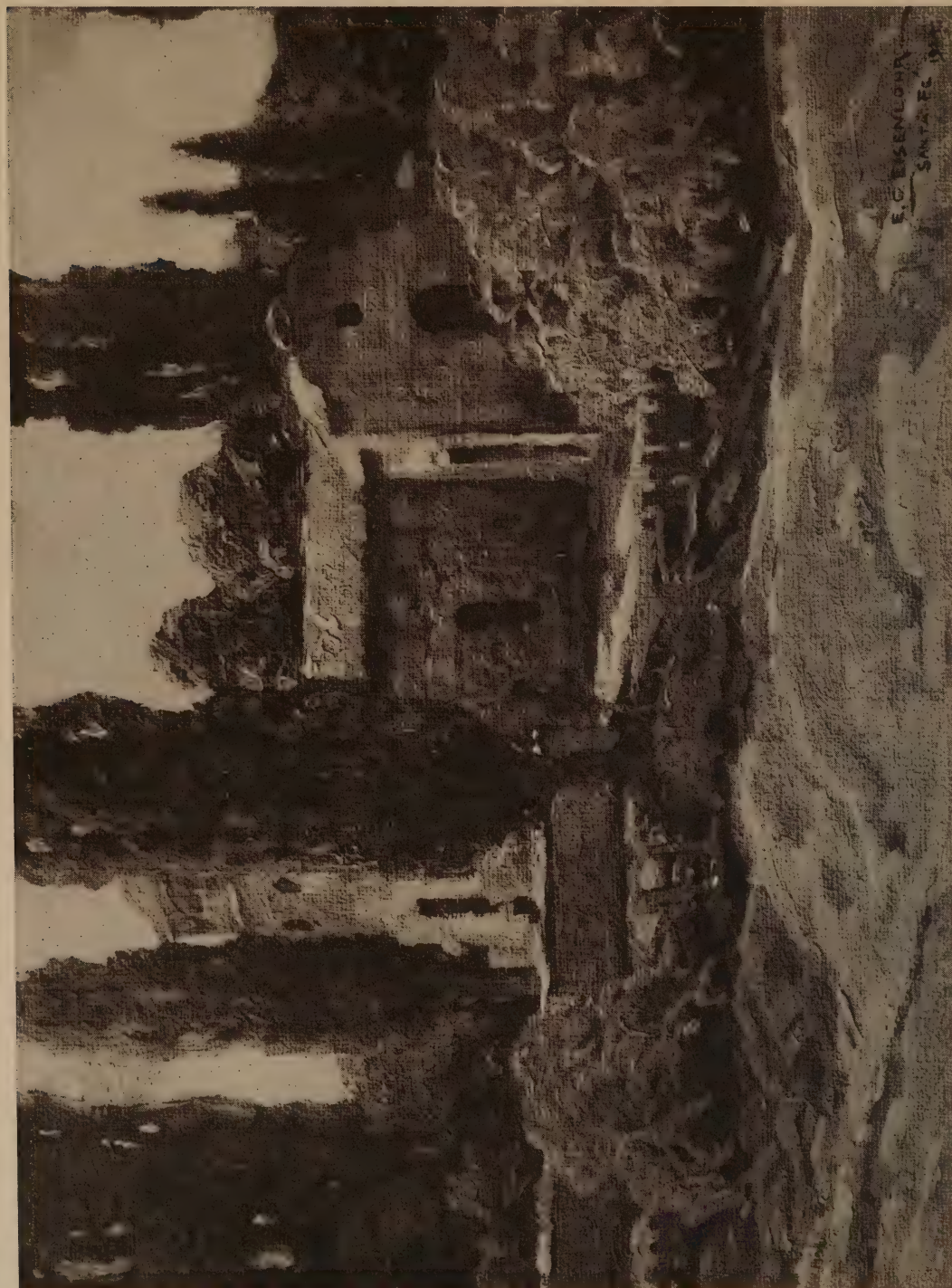
ART AND ARCHAEOLOGY

- Barela, Maria Matilde
 10 New Mexican Señorita
 11 Adobe Home
 Baumann, Gustave
 12 Dancing for the Christ Child
 13 Pasatiempo
 Berninghaus, J. Chas.
 14 Among the Mountains
 Berninghaus, O. E.
 15 Cottonwoods
 16 Aspens
 17 Mexican Ponies' Moonlight
 Brobeck, Irvin
 18 The Flood
 Bush, Rush G.
 19 Portrait
 Cassidy, Gerald
 20 The Black Bowl
 21 Navajo Land
 22 Juan Gonzales
 Cheetham, Mrs. E. E.
 23 San Cristobal Mountain
 24 House on the Loma
 25 Poppies and Delphinium
 Couse, E. Irving
 26 Fireside Meditation
 27 Early Moonlight
 Craig, Anderson
 28 The Supper
 29 Pastel
 Creal, James Pirtle
 30 The Old Bell Tower
 31 Sangre de Cristo
 32 Beyond the Ditch
 Critcher, Catherine C.
 33 Pueblo Indian
 Cross, G. C.
 34 A bit of old Santa Fe
 35 Star Road
 36 The New Museum
 Davey, Randall
 37 Portrait
 38 Pinto Horse
 39 Hillside
 Dorman, John
 40 Sunset
 41 Twin Tops



PUEBLO INDIAN, BY CATHERINE C. CRITCHER.

- Dorman, Raphael
 42 Jack Thorpe's Place
 43 The Blue Slope
 Dunbier, Augustus W.
 44 Ranchos de Taos
 45 A Taos Indian
 Ellis, Fremont F.
 46 Passing Storm
 Eisenlohr, E. G.
 47 Woodland
 48 Guadalupe Church
 Emblem, O. S.
 49 Acoma Church
 50 White Rock Cañon
 Evans, Gertrude
 51 Hollyhocks
 52 Adobes
 53 Mountains
 Fleck, Joseph
 54 Youth
 55 Talpa Chapel
 56 Taos Landscape
 57 Landscape
 Gaastra, Mrs. T. C.
 57 The Aspens
 59 The Turn in the Trail



GUADALUPE CHURCH.
By E. G. EISENLOHR.



WHITE PORTAL.
By SHELDON PARSONS.



PASSING STORM.
BY FREMONT F. ELLIS.

ART AND ARCHAEOLOGY



RENDEZVOUS IN THE ARROYO, BY J. H. SHARP.

- | | |
|---|--|
| <p>Grant, Blanche C.
147 The Indian Blanket</p> <p>Gresham, V. R.
60 The Garden
61 The Old Palace</p> <p>Guernsey, S. J.
62 Mountain Road
63 Santuario</p> <p>Hennings, E. Martin
64 Announcement
65 Back to the Pueblo
66 Giants of the Grove</p> <p>Henderson, W. P.
67 Summer</p> <p>Henri, Robert
148 The Gypsy Girl</p> <p>Hogue, Miss Lois
68 New Mexico
69 Road to the Canyon
70 The Last Ray</p> <p>Holmes, Harriet Morton
71 Taos Pueblo
72 Back Yards</p> <p>Jonson, Raymond
73 Earth Rhythms No. 1</p> <p>Knopf, N. A.
74 New Mexico Hills
75 Corpus Cristi Procession
76 Ranchos de Taos</p> <p>Lietze, Dolores
77 Santa Fe Landscape
78 Sweet Peas</p> | <p>Megargee, Lon
79 Sage and Cedars
80 The Storm
81 Apaches</p> <p>Myers, Evaline
82 Landscape
83 Landscape</p> <p>Myers, D. E.
84 Figures
85 Madonna
86 Study</p> <p>Mruk, W. E.
87 The Sermon
88 Landscape</p> <p>Nash, Willard
89 Young Trees
90 Pink Roof
91 Monument Rock
92 Tree Forms</p> <p>Needham, Mrs. Frank
93 Corn Dance</p> <p>Nordfeldt, B. J. O.
94 Lobato</p> <p>Parsons, Sheldon
95 White Portal
96 Old Santa Fe</p> <p>Parker, Rosa Margaret
97 Burros
98 Amigos
99 Wood Venders</p> <p>Patterson, Howard Ashman
100 Christmas—San Felipe
101 Cañoncito</p> <p>Phillips, Bert
102 Moonlight Lake Song</p> <p>Pickard, Caroline G.
103 Portrait
104 Hollyhocks
105 Frijole Cliffs by Moonlight</p> <p>Pool, Mrs. A. E.
106 Arroyo</p> <p>Redin, Carl
107 Adobe House
108 Sangre de Cristo Mountains</p> <p>Rolshoven, Julius
109 Pablito</p> |
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- Rowe, Grant
 110 Orange Twilight
 111 Trees in the Wind
 Rush, Olive
 112 Snake Dance
 113 Horses on the Mesa
 Sandzen, Birger
 114 Rocks and Cedars
 115 At the Timberline
 Schmidt, Albert H.
 116 Cottonwoods, Arizona
 117 An Arroyo
 Shane, Frederick E.
 118 Branding a Heifer
 119 Katherine
 120 Self Portrait
 Sharp, J. H.
 121 Rendezvous in the Arroyo
 122 Mountain Aspens
 123 Hunting Son and Buffalo Skull
 Shuster, Will
 124 Maternity
 125 The Rain Prayer
 Sloan, John
 126 A Road to Santa Fe
 127 Galvin Players
 128 Dance in the Dust
 Springer, Eva
 129 The Green Boat
 130 Gloucester
 131 Group of Miniatures
 Swearingen, B. S.
 132 The Mission
 Tarleton, Mrs. M.
 133 Autumn Scene
 134 Talpa Church
 Ten Eyck, Caroline
 135 Santa Fe River
 136 The Pool
 Ufer, Walter
 137 Jim in Khaki
 138 My Backyard



HUNTING SON AND BUFFALO SKULL,
 BY J. H. SHARP.

- Van Soelen, T.
 139 Portrait Group
 140 Late Afternoon
 Vierra, Carlos
 141 Land of the Cliff Dwellers
 142 Rio Grande
 Wetherbee, D. H.
 143 The Potters
 144 Threshing
 Williams, Howe
 145 A Studio Doorway
 146 An Ancient Gate

ARTS AND CRAFTS

LIBRARY

- Dunton, Nellie G.
 Exhibition of China with Indian
 Motifs
 Westlake, Inez B.
 Exhibition of China and Textiles
 with Indian Motifs
 Wetmore, Edith S.
 Exhibition of Textiles

SOUTHWESTERN NOTES AND COMMENTS

Restoration of New Mexico's Missions

The Franciscan Missions in New Mexico are the most inspiring monuments to the zeal of the Franciscan Order in America. Some of these antedate the Pueblo Rebellion of 1680 and are not only of the greatest historical value, but possess outstanding architectural beauty. Owing to lack of funds for the purpose of repair, many of these churches have collapsed entirely or lost their original form by the unhappy addition of modern peaked roofs or clumsy wooden towers. To avoid a similar fate for the remaining structures, among which are some of the finest that were built, a movement was started which resulted in the formation of "The Committee for the Preservation and Restoration of the New Mexican Mission Churches," of which the Rt. Rev. Archbishop Daeger of Santa Fe is chairman.

After a campaign for funds, and a preliminary survey of all the missions, it was decided to restore the roof on the church in the Indian Pueblo of Zia. The work was completed in December, 1923. This year the Committee proposed to restore the roof and towers of the ancient church of Acoma, the only one to survive intact the Pueblo Rebellion of 1680. If sufficient funds become available, the adjacent "convento" will be restored also. Next on the program will be the picturesque Mission of Las Trampas, a village in the heart of the Sangre de Cristo Range. There are other very important churches still to be saved. A permanent fund is needed for this purpose. So far this work has been possible largely through the generosity of Mr. William P. McPhee, of Denver, and the hearty co-operation of the New Mexico State Museum.

The members of the Committee for the Preservation and Restoration of New Mexican Mission Churches are:

Rt. Rev. Archbishop Daeger
Dr. Edgar L. Hewett
Mr. Paul A. F. Walter
Mr. Carlos Vierra
Dr. Frank E. Mera

Mr. Frank Springer
Mr. Dan Kelly
Mrs. F. E. Mera
Mrs. J. C. Robinson
Miss Ann Evans

Miss Mary Willard
Mr. Burnham Hoyt, Architect
Mr. John G. Meem, Asst. Architect

J. G. M.

Rafael Yela Gunther

The School of American Research in Santa Fe is honored to have now in one of its studios Sr. Rafael Yela Gunther, who arrived from Mexico last June on a special mission for Dr. Manuel Gamio, director of anthropology under the Mexican government.

"Rafael Yela," or "Yela Gunther," as he is popularly known in Mexico, is a native of Guatemala, 35 years of age, and in a recent art review in *El Democrata* of Mexico City is declared to be the finest exponent of sculpture in Mexico today. This writer asserts that the people native to that country retain in their physical characteristics, in their bearing, and in their mode of dress such plasticity, elegance, style, sobriety, and simplicity that in them and in the very structure of the country itself there is offered for the production of sculpture an opportunity which cannot be surpassed by any other part of the world. And it is in the work of Yela Gunther that these elements of beauty have received their finest plastic expression.

Sr. Gunther acquired the technique of his art under masters in Paris, but he purposely turned from old academic moulds in order to develop an art genuinely American. He draws his inspiration from our old civilizations, thus carrying on that art which had its

ART AND ARCHAEOLOGY

birth in these countries long before the coming of the Spaniards. For the past three years Sr. Gunther has been associated with Dr. Gamio in the anthropological work which the latter inaugurated in Teotihuacan. As one result, we have an aesthetic interpretation of the people who have lived in that part of Mexico in bas-relief on three large panels representing the pre-Spanish, the colonial, and the contemporary periods.

In this and other pieces of work Sr. Gunther has shown such sympathetic insight that Dr. Gamio has asked him to make a similar study of native life in our Southwest, and has sent him to Santa Fe with this in view. The results of his work will be reproduced in duplicate, one set being taken to Mexico and the other presented to the School of American Research.

Dr. Gamio has expressed the hope that this may be but the beginning of further close and helpful relations through students and artists.

L. B. B.

The New Mexico Archives

Of especial interest to all students of Spanish-American history is the recent return to New Mexico by the Department of the Interior of the Spanish archives which for twenty years have been in the custody of the Librarian of Congress in Washington. After personal conference between the authorities of the School of American Research and the Librarian of Congress, Dr. Herbert Putnam, and assurances to the latter that the School has suitable quarters for the preservation of such archives and facilities for their proper use in study and research, Dr. Putnam approved a request for their return to New Mexico.

The Secretary of the Interior granted the request, on condition that the archives be kept in the custody of the State Museum. As a result, this body of priceless archives is now located in a fireproof room of the Museum and forms part of the permanent library of the School of American Research.

The Spanish archives of New Mexico have had a variegated history, and have gone through many vicissitudes since the year 1598 when colonial government was established in the Southwest. The Pueblo Indian revolt of 1680 destroyed the papers which had accumulated up to that time, and their loss can be remedied only by recourse to the archives in Mexico and Spain in search of triplicate copies such as were made in early times.

Of those which accumulated after that date, a very large body was found in the Old Palace of the Governors at the time of the American Occupation of 1846. In 1854, Surveyor-General Pelham reported that there were 168 packages averaging a thousand papers each. If Pelham meant folios instead of separate papers, the wastage since that date would still be most lamentable, as there are today in the two bodies of archives held by the School of American Research and the surveyor-general's office in Santa Fe probably not over 50,000 folios altogether. In large part the loss indicated is irreparable, though many papers found their way into private collections. Alphonse Pinart gathered a considerable number at Santa Fe in the eighties for Hubert H. Bancroft. These papers are now in the so-called "Pinart Collection" in the library of the University of California. The archives which have survived are an invaluable source of information upon the life and conditions, the customs, peoples, and events of the Southwest during the last three centuries.

L. B. B.

Excavations During 1924

1. Gran Quivira. The excavations at Gran Quivira, the expense of which has been shared equally between the Government of the United States and the School of American

ART AND ARCHAEOLOGY

Research since the season of 1923, were continued during the season of 1924, and have just been brought to a close. The site of this ancient pueblo and mission has now been completely mapped, the ancient gardens, fields and irrigation system have been traced, a section of one of the ancient burial places has been excavated, yielding about fifty skeletons of the Piro Tribe. During the present season a section of one of the twenty-two community houses comprising the ancient pueblo has been excavated, and further work has been done on the mission church. This structure proves to be one of the largest and most important architecturally of the archaic group of New Mexico missions. It dates from the year 1629, and was the central mission of a considerable group of Piro villages. The entire front of the structure has now been excavated and repaired, the stone pavement in front of the auditorium being a new feature that was discovered during the present year. The fencing of the site was completed in 1923, so that this venerable monument is now protected from further destruction. A resident custodian has charge of the monument on behalf of the Government of the United States.

2. The excavations in the Mimbres Valley commenced in 1923 have been continued by the School of Research during the past season, Supervisor of Field Work Wesley Bradfield being in charge of the excavations. The School has been generously assisted in the expense of this excavation by the Ray Consolidated Copper Company, upon whose property the ruins are situated. The company has reserved this site for scientific exploration, and has placed it under the control of the School of American Research. The ruins are yielding most important collections of pottery of the unique Mimbres culture. A room in the Archaeological Museum in Santa Fe has been devoted to the installation of the material from these ruins, and to the large collection from the adjacent Casas Grandes Valley in Chihuahua, Mexico.

What the Government is doing for the Pueblo Indians

Not less than half a million dollars is being spent this year for the economic, educational, and sanitary betterment of the Pueblos. In 1923, through the construction of a drainage canal, approximately 3,800 acres of land were reclaimed for the pueblo of Isleta and restored to it for cultivation. During the present year, further drainage of the lands of this pueblo is contemplated, and a large sum of money has been appropriated for that purpose. There is also an appropriation for the reclamation of the water-logged lands of the pueblo of Sandia by the construction of a drainage canal. A submerged steel and concrete dam has been constructed in the bed of the Rio Tesuque, which raises all the water flowing in that river, including its underground flow, and makes it available for the Indians of the pueblo. There is no possibility of their being deprived of it by white settlers. A similar dam is contemplated in the Pojuaque River for the benefit of the Indians of San Ildefonso. Money is available for the construction of a diversion dam in the bed of the Rio Grande whereby a ditch will be taken out which will serve all the lands of the San Juan Pueblo, reclaiming a large uncultivated area. Bridges across the Rio Grande are under construction at large expense which will serve the pueblos of San Juan, San Ildefonso, and Cochiti.

The economic conditions of the Pueblos is therefore greatly improved. A large appropriation has been made for sanitation and health improvement. A vast campaign for the eradication of tuberculosis and trachoma has been organized, and a number of trachoma units are already in the field among the Pueblos and Navajo. With the appointment of Miss Elinor D. Gregg as a supervisor of field matrons and nurses, the Bureau of Indian Affairs has completed the organization of its Division of Field Welfare Work among the Indians. Plans for the establishment of this Division have been formulated by the Indian Office under the direct supervision of the Secretary of the Interior, Dr. Work. The supervisor of this Division will have charge of about one hundred field matrons and nurses conducting health demonstration and home hygiene work on the

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various Indian reservations. The duty of these matrons and nurses is to visit the homes of the Indians, teach the mothers sanitation, and train them in the proper care of their babies. The Pueblos will receive their due proportion of attention at the hands of this Division.

There is a noticeable improvement in the educational system for the Indians, and new schools are being developed at large expense. The recognition of the value of the native arts of the Indians, both as educational material and economic assets, marks a new epoch in Indian education. The Fort Wingate Military Reservation, and all the buildings and lands pertaining thereto, have been transferred by the War Department to the Department of the Interior, and a large industrial school for the Navajo Indians is contemplated at this place.

By act of Congress, all Indians have been made citizens of the United States. One effect of that act which should bring great comfort to the Pueblo Indians will be the absolute protection of their religious ceremonies which the Constitution of the United States accords to every citizen. It will be of no avail for any power on earth to interfere with the orderly practice of their religion. The Secretary of the Interior is unequivocally committed to the policy of non-interference with tribal customs and religious ceremonies. In a letter of February 20, 1924, Secretary Work says: "As for Indian dances as a whole, I do not disapprove of them. Quite the contrary, and nothing is further from the thoughts of those who are the guardians of the Indians than to interfere with any dance that has a religious significance or those given for pleasure and entertainment which are not degrading. It is commendable of the Indians to desire to cherish the customs and traditions of their forefathers, and much good may result from the proper periodical observance of these customs by present and succeeding generations." Conversation with many Indians of both the younger progressive and older conservative elements of the villages discloses the fact that there is practical unanimity among the Pueblos with reference to the customs and ceremonies. All are in favor of retaining those that are fine, and of eliminating any that are degrading. It may be accepted by all who have had some anxiety concerning the moral character of the Pueblo ceremonies that those which are questionable are wiped out to as great an extent as are the traditional immoralities among the white people.

From official records it appears that there have been expended for schools and other purposes in the Pueblo villages for the year ending June 30, 1924, the following liberal sums:

For Day Schools in the villages tributary to Santa Fe.....	\$34,933.00
For Santa Fe Boarding School (appropriation for 1925).....	109,500.00
For the villages tributary to Albuquerque (not including Zuñi)....	38,017.94
For Albuquerque Boarding School (appropriation for 1925).....	170,000.00
For Laguna Tuberculosis Sanitarium.....	16,746.90
For the benefit of the Pueblos in other ways:	
Villages tributary to Santa Fe.....	20,273.00
Villages tributary to Albuquerque.....	49,605.07
Appropriation for wells, etc., 1925.....	20,000.00

From the foregoing, and from the account in the article on the Indian Fair, it must be obvious to every fair-minded person that about everything that is humanly possible, or at least that is advisable, is being done for the well-being of the Pueblos. The Lands Board, provided by act of Congress at the last session, has been constituted by the appointment of Mr. Walker, Mr. Hagerman, and Mr. Jennings, than whom no wiser selections could possibly have been made. Unless unforeseen defects are found in the act constituting the Pueblo Lands Board, the long standing trouble over land titles will be adjudicated within a reasonable time by the Lands Board and United States Courts. It is therefore safe to disregard as utterly unreliable all statements that are being broadcasted through the press concerning the persecution or neglect of the Pueblo Indians of New Mexico by the Government, or from any other source. E. L. H.

CURRENT NOTES AND COMMENTS

American School at Athens Notes

The forty-third year of the School began on October 2. This day, being the anniversary of the original opening, was celebrated by appropriate exercises. Professor Harold North Fowler of Western Reserve University, who is one of the two Annual Professors this year and is taking up his duties as Editor-in-Chief of the *Corinth* publications, happens to have been the first student registered in the School, and in an informal talk spoke of the difference between the life of the student in 1882 and present conditions for study in Greece. The Director, Dr. B. H. Hill, outlined the work for the year, and Professor James Turney Allen of the University of California, who is the regular Annual Professor for the year, announced his course of lectures on problems connected with the Greek theatre.

The three Fellows in attendance are: Richard Stillwell, Princeton '21, Fellow in Architecture; Dorothy Burr, Bryn Mawr, '23, School Fellow; and Helen Virginia Broe, Wellesley '18, Institute Fellow. Three other Fellows are in residence holding Fellowships from their respective institutions: Prentice Duell, California '16, Charles Eliot Norton, Fellow of Harvard University; Oscar Theodore Broneer, Augustana College, '22, Special Fellow of the University of California; and John Watson Logan, Emory '18, Albert Markham Fellow of the University of Wisconsin. Two Professors on leave of absence are enrolled: Professor Jane Gray Carter of Hunter College, and James W. Kyle of the University of Redlands. Other students are Charles Alexander Robinson, Jr., Princeton '22; Lydia S. Morris, of Goucher College and Newnham College, Cambridge, Eng.; Hazel Dorothy Hansen, Stanford '20 and Institute Fellow last year; and Dorothy Hannah Cox, Columbia '17. Miss Hansen remains in Greece as assistant to Miss Hetty Goldman in the Fogg Museum-School excavations at Eutresis, and Miss Cox is devoting herself chiefly to the refugee workshops of the American Friends of Greece.

On October 7 the new members of the School, under the direction of Dr. Blegen, began the regular Northern Trip, whose chief objective is Delphi. The usual itinerary of over two weeks was followed, with the addition of a visit to Miss Goldman's excavations at Eutresis, now in progress. The second main trip of the autumn, devoted to the Peloponnesus, was made in November, also under Dr. Blegen's direction. The regular lectures of the School begin in Athens the first week of December.

The beginning of the School's forty-third year was marked by an extended visit to Greece and the School by one of the School's oldest friends, Mrs. J. Montgomery Sears of Boston. Mrs. Sears has been for many years especially interested in the School's largest excavation, at Corinth; she was now able for the first time to go over the site, under the guidance of the Director, on the eve of the resumption of the excavation on a larger scale than has been possible in the past.

The definitive plans for the School's excavations in the spring of 1925 have not yet been made, but it is certain that the extraordinary activity of 1924, when for the first time since the war any undertaking of magnitude was possible, will be continued and extended. Under the immediate direction of Dr. T. Leslie Shear, and by funds provided by him, work will be begun on the Theatre at Corinth, whose ruins lie deeply buried on the slope below the Temple of Apollo, and probably another section of the Agora will be uncovered by Dr. Hill, who will be in general charge of the excavations, Mr. and Mrs. J. P. Morgan having provided the funds for this work. The friends of the School at Cincinnati, we are assured by Professor W. T. Semple of the University

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of Cincinnati, are ready to continue the unearthing of ancient Nemea, where so promising a beginning was made last year, of which a full illustrated report will appear in an early number of this MAGAZINE. Professor Joseph Clark Hoppin has also made possible a special exploration of the prehistoric remains at the Argive Heraeum, the great excavation made by the School in the nineties, in which Professor Hoppin played a prominent part, having been concerned chiefly with the classical site. The School is also committed to the site of Phlius in Arcadia, where an extensive exploratory campaign was conducted during the summer of 1924 with funds provided by Mr. George D. Pratt. Though the report of this campaign has not yet been received, it is understood that enough work was done in exploring the acropolis and the valley where lay the large and important Arcadian city to demonstrate the validity of the considerations which led to the selection of this site, and to lay upon the School the obligation to uncover, in other campaigns, the most promising sections of the ancient settlement.

With all these sites to choose from, it is clear that an exceptional opportunity lies before the School. Corinth alone is an undertaking of the first magnitude, and offers a larger promise of valuable results than any other classical site in Greece, Athens alone excepted. An additional \$50,000 will be required, at the least, to uncover the central portions of this great commercial center of the Aegean, whose beginnings go back to hoary antiquity and which, in spite of destruction and vicissitudes, remained throughout antiquity one of the most impressive and most important cultural centers of the Mediterranean. The American excavations at Corinth, beginning with March 1925 and continuing for several years thereafter, will be the most extensive and interesting of the archaeological undertakings being actively prosecuted in Greece.

Very gratifying progress has been made with the construction of the Gennadeion this autumn. In spite of labor disturbances the Supervising Architect, Mr. W. Stuart Thompson of Van Pelt and Thompson, has been able to keep an adequate force of skilled workmen at work. The building is now wholly under roof, the plumbing, heating and electricity have been installed and every day sees a definite advance in the ornamental carving of cornice and doors, the finishing and setting of columns in the side colonnades, and in the finishing of the interior. The principal single piece of work remaining is the cutting and setting of the drums of the great Ionic columns of the main portico. Mr. Thompson believes that one of the two residential wings will be ready for occupancy by March 1925 and that the whole structure will be completed, ready for the installation of the Library, by the beginning of next summer.

The installation of the Library will be carried out under the personal direction of the newly-appointed Librarian of the Gennadeion, Dr. Gilbert Campbell Scoggin, who will assume the duties of the position July 1, 1925. Dr. Scoggin was graduated from Vanderbilt University in 1902, and received the Doctor's degree from Harvard in 1906. After several years of teaching and study abroad, he served until 1920 in the Department of Greek at the University of Missouri, when he accepted a position on the American staff of the Encyclopaedia Britannica, holding also during and since this editorship a lectureship in the Department of Classics at Harvard. He is now, in the absence of Professor Fowler, Acting Professor of Greek at the Woman's College of Western Reserve University. Dr. Scoggin is himself a bibliophile and collector of rare books and by his training and tastes well qualified for the position which, in the expressive phrase used by Dr. Gennadius in his Deed of Gift, must be filled by a "bibliognost."

The Library will be formally dedicated by appropriate ceremonies in the spring of 1926, at which time the collections will have been organized and made ready for the use of the learned public.



INDIAN MOUND, WEEDEN ISLAND, NARVAEZ PARK, ST. PETERSBURG, FLORIDA, EXCAVATED BY DR. FEWKES. PHOTOGRAPH BY BECK.

Discovery of Some New Aboriginal Americans

Dr. J. Walter Fewkes, of the Bureau of American Ethnology, has just published the report of his important excavations last spring on Weeden Island, six miles south of St. Petersburg, Florida, near the shore of Tampa Bay (Smithsonian Miscellaneous Collections, Vol. 76, no. 13). The principal discoveries were made during the excavation of the large shell mound here illustrated. Below the superficial modern deposit were found two strata, indicating two different burial periods, rich in skeletal material and in pottery.

A study of the skeletons reveals two well-defined types, one of small-boned Indians of medium stature who made very primitive pottery, the other of large-sized Indians, with round thick skulls who made pottery of various sizes and shapes, with extraordinary decorations that indicate a high degree of culture.

The oldest relics date back at least a thousand years. It is believed there were two waves of immigration into Florida in pre-Columbian times, one from the north which brought with it the objects found in the upper layer of the cemetery showing kinship to the artifacts of Georgia, while the objects found in the lower strata are like those prevailing in the West Indies. It is supposed that the archaic population of Florida was practically identical with the earliest people of Cuba. This primitive tribe was later



EXAMPLES OF POTTERY FROM WEEDEN MOUND. NOTE DESIGNS MADE WITH PUNCTATE OR OTHER INCISED FIGURES.

overwhelmed by the northern clans of finer physical type and greater culture, whose origin and spread are yet to be ascertained.

The decorated pottery, found in the upper layer, is perhaps the best yet discovered in the southeastern states, and compares favorably with that from other areas in North America. It takes various forms, such as large food bowls, platters, vases, elongated jars and cups, decorated with unusual designs. Excellent examples are the thick-walled bowls, oval in shape, here reproduced.

The American School in Bagdad

The American School in Bagdad, of which Professor George A. Barton is Director, begins this month its second session. Readers of ART AND ARCHAEOLOGY will remember that it was opened last year by Professor A. T. Clay, of Yale, who went out as Annual Professor and Vice Director. Professor Edward Chiera, of the University of Pennsylvania, is now on his way to Bagdad to continue the work begun by Professor Clay.

The first nucleus of the library of the Bagdad School, books from the library of the late Professor Jastrow, presented by Mrs. Jastrow, reached Bagdad last spring. As soon as Professor Chiera arrives he will unpack the books and arrange them so that they will be at the service of any scholar who wishes to work in our library in Bagdad.

General Meeting of the Archaeological Institute of America

The twenty-sixth General Meeting of the Archaeological Institute of America will be held in conjunction with the American Philological Association, at the University of Chicago, December 29-31, 1924. The Annual Meeting of the Council will be held during this period.

Members of the Institute and others who wish to present papers at the meeting are requested to inform Professor R. H. Tanner, General Secretary, University Heights, New York.

BOOK CRITIQUES

An Introduction to the Study of Southwestern Archaeology with a preliminary account of the Excavations at Pecos, by Alfred Vincent Kidder. New Haven. Published for the Department of Archaeology, Phillips Academy, Andover, Mass., by the Yale University Press, 1924. \$4.00.

At last we have a volume on Southwestern Archaeology that may serve as a text-book in courses on American Archaeology in universities and give the general reader in succinct form the information he desires concerning the pre-Columbian peoples and their arts in our great Southwest. This region has been fairly well covered in the publications of the Bureau of American Ethnology, in the papers of the Archaeological Institute of America by Bandelier in the early days; and in separate treatises and articles, as is shown by the exhaustive Bibliography appearing in the closing pages of this volume. It has remained for Mr. Kidder to digest this vast material, and bringing to it the results of his own researches, to prepare a handbook that fills a long felt need.

Parts I and II are devoted to Mr. Kidder's own excavations and researches at the Pueblo site of Pecos, the deed to which is held by the State Museum of New Mexico, permission to excavate having been granted to the Department of Archaeology of Phillips Academy by the Board of Regents of the Museum upon recommendation of Dr. Hewett, the Director. Excavations were carried on in 1915 and 1916, and from 1920 up to the present time. The present volume gives a brief description of Pecos and its history and outlines the work done up to this time, thus providing a background for the more specialized monographs which are to follow. All this is contained in the first 31 pages.

The bulk of the volume, the next hundred pages, is a brief treatise on Southwestern Archaeology, followed by a Bibliography covering fifteen pages, giving the names of authors and titles of treatises, monographs and articles covering the whole Southwestern field.

After a discussion of the Modern Pueblos, the author treats the Prehistoric Pueblo ruins

of the San Juan, Chaco Canyon, Mesa Verde, Kayenta; the ruins to the north and northwest of the San Juan; of the Rio Grande and the country lying east of the Rio Grande drainage in New Mexico; of the Little Colorado, the Upper and Lower Gila, the Mimbres and the Chihuahuah Basin.

The 50 plates and 25 text-figures present an adequate survey of the most important Pueblo sites of the Southwest as they appear today, of the various styles of pottery and of other features of Pueblo culture. The careful study of this volume cannot fail to give the reader an abiding interest in the primitive peoples of the Southwest and to make him eager to acquire a more intimate knowledge of the most important archaeological field in the United States with its logical center in Sante Fe and the School of American Research.

MITCHELL CARROLL.

The Beauty of the Purple. A Romance of Imperial Constantinople Twelve Centuries Ago. By William Stearns Davis. New York: The MacMillan Company, \$2.50.

In this medieval romance, William Stearns Davis adds one more volume to his brilliant array of historical novels, centering about a crucial epoch, with which our readers have become familiar in "A Victor of Salamis" and "A Friend of Caesar." This time it is a picture of the brilliant life of Constantinople in the eighth century, when Leo the Isaurian turned back the hosts of the Saracens from the conquest of the City Protected by God as effectively as did Charles Martel at Tours, and preserved Christian civilization and classical culture in the East.

The romance of the peasant boy who became an emperor, and of the Greek maiden Anthusa, daughter of the aged scientist Kalinikos, inventor of the terrible "Greek Fire" that destroyed the vast fleet of Asiatic vessels and demoralized the ranks of the Soldan's army, is beautifully told. And about the romance is woven a marvelous picture of the brilliant court life of the imperial city; of prelates and monks and religious ceremonials; of the military, commercial and social life of the time; of brilliant costumes and gorgeous

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M. C.

The Autobiography of an Idea, by Louis H. Sullivan. Press of the American Institute of Architects, New York, 1924.

This autobiography of "An Idea" is Louis H. Sullivan's life history which appeared serially in the Journal of the American Institute of Architects and was only recently published with a foreword by Claude Bragdon.

Mr. Sullivan died in April, 1924, an architect of unusual and original talent, and his work holds a high place in the estimation of men of his profession.

His connection with the Chicago World's Fair, his creation of original and surface decoration of the Transportation Building, for which the French gave him the Medal of Honor, and his association with the great Daniel H. Burnham and John Root is all told in a delightful manner.

He had the distinction of having been perhaps "the first to squarely face the expressional problem of the steel framed skyscraper and to deal with it honestly and logically."

He devoted the last two years of his life entirely to writing. He published a book, "A System of Architectural Ornament," which contains a group of exquisite drawings showing the evolution of his Sullivanesque ornament. It was only completed in time for him to read the proofs on his death bed.

As one of his biographers writes, "The strength of his work will continue to influence the trend of design. Not through mere copying, but through the spirit of freedom it has sent forth, it will affect the works of the future in American architectural art."

HELEN WRIGHT.

ART AND ARCHAEOLOGY

Martin Schede, Die Burg von Athen. 145 pp. 8vo, with 1 colored frontispiece and 99 subjects on collotype plates, and with 19 of 28 inset figures done from original drawings by Fritz Krischen. Schoetz & Parrhysius, Berlin 1922.

Martin Schede, The Acropolis of Athens. Identical. Berlin 1924.

British and American scholarship has not wholly neglected the ruins of Athens and Attica since Stuart and Revett's explorations there supplied impulse and materials for a new fashion in modern architecture in the days of the Dilettanti. One recalls Colonel Leake, Penrose and Pennithorne, Bishop Wordsworth, an exquisite essay by Symonds, the late Howard Crosby Butler's *Story of Athens* (New York 1902), A. H. Smith's *Sculptures of the Parthenon* (London 1910), and the Dickins-Casson-Brooke Catalogue of the Acropolis Museum (Cambridge 1912 and 1921). Other, more special studies lie buried in the *Journal of Hellenic Studies*, in the *American Journal of Archaeology*, and in monographs by members of the American and British Schools of Classical Studies at Athens. Lechat's keen analyses of the archaic statues in the Acropolis Museum prove no less conclusively than the French excavations of Delos and Delphi and the superb photographs by Boissonas in *La Grèce* and *Le Parthénon* how little academic France is minded to abandon the exploration and the illustration of Hellas to foreign rivals; but no collective books on the monuments of Athens have issued from French presses since Beulé's *L'acropole d'Athènes* (Paris 1853-4) and Laborde's fascinating *Athènes aux XVe, XVIe et XVIIe siècles* (1854).

We find no mention of that once so timely volume by Adolf Boetticher, *Die Akropolis* (Berlin 1888), or of D'Ooge, in the abridged bibliography of the present handbook, although it embraces twenty-five titles, one of them running back to 1839. The direct forerunner which Schede aims to, and will undoubtedly, supersede in architects' offices and college classes in archaeology is Luckenbach's jolly little vademecum *Die Akropolis von Athen* (2d edition, Munich, 1905).

ALFRED EMERSON.

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